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MEDIASCENE

JULY-AUGUST 75 CENTS

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RETURN TO THOSE
THRILLING DAYS
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THE GREAT
PULP
HEROES
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A SUPERGRAPHICS PUBLICATION

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issue 14
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MEDIASCENE

MEDIASCENE has a very special audience.

Our reader's interests are as broad as the spectrum of entertainment itself. Or as confining. It depends on how you look at it.

From our point of view, it's an area with endless possibilities—and in time we hope to cover them all. It's gratifying to discover that no matter how limited a particular interest may be, there is something in each issue which appeals to it. Even more importantly, **MEDIASCENE** is making converts by introducing readers to areas outside of their own field of expertise. As you know, few things are more gratifying than real discovery.

Judging by mail response, last issue was the best yet. Considering the diverse subject matter presented, we must confess we're nothing less than proud of that kind of reaction. It means we've been successful in an endeavor that must be classed as something more than difficult.

This issue will probably qualify as one of those special interest issues we're inclined to publish from time to time. The usual paperback, film and comic features are given extensive coverage as always. But the real thrust of this issue deals with one of those special areas we mentioned earlier—the pulp magazines and the multitude of memorable characters they spawned.

Since we first began publishing a series about the pulps, we've received a barrage of mail encouraging more of the same. This issue should help satisfy those requests. Pulp history has always been one of our favorite subjects, one in which we've spent considerable time and effort tracking down (and opening up) sources of information.

Perhaps in the back of our mind we've always harbored the idea of writing a series of books on the subject. Until that time, we'll continue presenting pulp-oriented features in the pages of **MEDIASCENE**.

This issue focuses on the pulp's mythic manhunter, The Shadow. Our cover and centerspread present two new views of the Man in Black, courtesy of Pyramid Books who are currently publishing his adventures in paperback. Why The Shadow? The answer to the mystery will be found in our feature on "The Great Pulp Heroes" which helps shed new light on their sometimes dark and sinister orgins.

The current pulp revival has spawned an armful of paperback reprints, comics, films, puzzles and other ephemra—and shows no signs of letting up. The wave of interest created by these products is having a number of unique side effects, including one in which we're personally involved. We've been contacted by the parties concerned to revive the original Shadow and Doc Savage Fan Clubs. Frankly, we can't think of anyone who'd be more enthusiastic about the project. If you're interested, all the details will be found within the pages of this issue.

Besides the mass membership drive which is being launched with this publication, a number of other plans are being put into operation. One of the first is a special day dedicated exclusively to The Shadow and Doc Savage to be held at the Comic Art Convention in the Commodore Hotel in New York City in July. A tentative schedule calls for displays and exhibitions of paintings, books and other material pertaining to the pulp era's most spectacular heroes.

The first annual meeting of the membership of both organizations will be held to determine new directions, future projects and possibilities. Our special guest for the day will be the creator of The Shadow, Walter Gibson. In addition to greeting the membership, Mr. Gibson will be on hand to reveal everything you always wanted to know about The Shadow and pulp era itself. It's a special first aimed at readers, collectors and fans—so don't delay in sending in your application for membership if you're a follower of these fictional supermen.

This issue represents a kind of intermediary stage for MEDIASCENE as we begin to prepare for some very important developments in the next few months. In case you're wondering, it's the reason we're temporarily back to our previous page count. In other words, MEDIASCENE is gearing up for some big things ahead. Stay with us and see what we mean.

Next issue is packed with the kind of excitement that's come to be expected from this publication. We'll feature extensive photo coverage of one of the year's most startling films, **Rollerball**. Set in the future, the drama follows super-athlete James Caan as he becomes uncontested champion of the world's most brutal sport. Caan's status begins to have an effect on the lives of those around him and on future society itself, with implications unexpected and lethal. The action is given full pictorial coverage with commentary by director Norman Jewison. You'll find it as shocking as **Clockwork Orange**, as explosive as **Deliverance**.

The year's top bestseller is being lensed for release this summer. Next issue, we cover the making of **Jaws**, Peter Benchley's thriller about a man-eating shark that terrorizes a small New England town.

A pair of sensational science fiction scoops are also slated for the next issue. Frank Herbert, author of **Dune** and **Dune Messiah**, has produced the long-awaited third novel of his award-winning trilogy. **Arrakis** is thoroughly explored in next month's **MEDIASCENE**. Also on tap is a new SF series on the Fall TV schedule. Heralded as the "most expensive show of its kind ever produced," **Space 1999** is detailed in a revealing words and pictures layout guaranteed to send aficionados into orbit.

All these and more await you in the next big issue of **MEDIASCENE**. Til then, take care.
STERANKO

MEDIAMAIL

ELEMENTARY HOLMES

Really enjoyed **MEDIASCENE** 13; the extra color inside was a nice surprise. The Sherlock Holmes feature and centerspread were dynamite, but you missed a few points: the Basil Rathbone/Holmes movies are still the best portrayals of the character on film, you neglected them, and the Frank Giacoia comic strip and the additional stories in **Colliers** by Doyle's son, Adrian, and John Dickson Carr. Holmes would have frowned.
J. B. Sayer, Denton, Texas.

Space limitations prevented mentioning every detail of the Holmes legend, but it looks like you did it for us. Incidentally, there's a new Sherlock Holmes game on the market, a shelf of paperback reprints due, several comic books and a film based on The Seven-Per-Cent Solution. Are we forgiven?

I've always found Sherlock Holmes a little too slow moving for my tastes, having been brought up on Spillane, Prather and Marlowe. But after reading your "Curious Case of Sherlock Holmes," I decided to give Doyle another chance. Your article gave me a new perspective and I must admit I found myself enjoying the Victorian detective. Thanks for the insight.
Colin Murphy, Flushing, NY.

MUSICSCENE

So **MEDIASCENE** is going after the rock/pop music crowd now? I was a subscriber in the beginning when your publication was strictly comics and pulps. I hung in there when you took on films and books. Looks to me like the "Phantom of The Paradise" piece was planned to drag in the music angle. Don't get me wrong, I enjoyed the article and might even see the movie because of it, but I don't want to see the music scene covered in **MEDIASCENE**. Leave it to **Rolling Stone** and **Zoo World**. Your format is good as it is; don't waste your pages on something we can get elsewhere. Just continue doing the things you do best.
Len Storch, San Diego, CA.

THE EYES HAVE IT!

I am quite used to advertising being exaggerated and misleading. Somehow the thing advertised never measures up to the claims made for it. However, I am happy to report that this is not the case with your SUPERGIRLS calendar! It certainly is what you say it is—fantastic! Like the ad said, I have found that I need another one for the other eye! Thank you.
Dennis Pfeifer, Hays, Kansas.

MEDIASCENE IN SCHOOLS?

I just want to write and tell you how much I enjoy **MEDIASCENE!** The articles are informative and entertaining with a high standard of excellence in the layout department. I'm a recent convert of your periodical. I saw Issue 11 at a bookstore and promptly began to subscribe. Your publication is more than just a source of entertainment: it would make a fine addition to any school's English department. The articles and posters should be effective in encouraging students to read. Good luck!
Carmen Minchella, Detroit, Mich.

Believe it or not, MEDIASCENE is being used in schools and libraries all over the country, especially in popular culture courses. Why not, that's what we're all about.

JINX ISSUE

I notice the unlucky No. 13 didn't appear on your cover—superstitious? Since you're featuring films now, how about some Bruce Lee material? There's a sequence in **Return of the Dragon** of Lee doing some of his most impressive kung-fu stuff. I'd appreciate it if you'd feature those stills in your superb publication.
Fred Claudio, San Diego, CA.

We weren't superstitious until we ran Issue 13. It was a comedy of errors from which we're still trying to recover. Meanwhile, we're amassing all the four-leaf clovers possible, just in case. Now that you've mentioned it, there may be a Bruce Lee-kung-fu feature appearing in the near future. Ahhh, so!

THE RIP-OFF OF BILLY JACK

What the hell did you have in mind when you put together the article on Billy Jack? Why not come right out and say what it is: a fascist hero working over an old "B" western plot, and not a very good one at that. We need more Billy Jacks like we need more Richard Nixons.
Mike Shapiro, Miami, Florida.

comixscene back issues

For a limited time only, we have a quantity of back issues available, but our stock is rapidly running out! If you are missing any of the early issues of COMIXSCENE, now is the time to get them!

savage

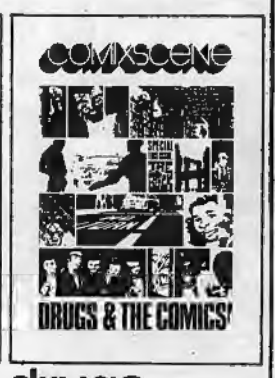
No. 1 — Power packed premiere issue on DOC SAVAGE, illustrated versions of Doc by Mike Ploog, Gene Colan, Don Adkins, Marie Severin and Steranko. Big Doc Savage article spotlights the Man of Bronze. News and reviews, capped off by pulp and comic reproductions. Full-page Shadow presentation piece by Steranko.

shazam

No. 2 — Special CAPTAIN MARVEL issue, featuring the story behind Beck's reunion with the Big Red Cheese, illustrated with photos of artists and writers from the 40's and the 70's. Beck's Rip Van Marvel appears, along with articles on the Spider pulps, Krupp underground comix and an offbeat and surprising centerspread by Steranko.

horror

No. 3 — Haunting HORROR COMICS issue, from EC to the Marvel black and whites to the undergrounds, all discussed and dissected in a definitive article, illustrated with dozens of vintage horror comic covers. "Frogs," the wordless, innovative graphic story by Steranko, appears in the centerspread. Pictorial feature on Horror Pulps.

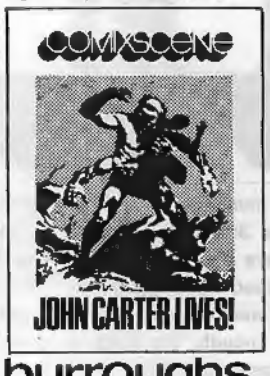


drugs

No. 4 — DRUGS AND THE COMICS is the theme of this special issue that examines the role of comics and drug usage. The controversial 8-page anti-drug story "The Block," by Steranko highlights this issue, along with the story behind its creation. Plus more news, articles, features, and behind-the-scenes editorial by Steranko.

sorcery

No. 5 — Special SWORD AND SORCERY issue. Giant double issue featuring news, articles and art. Never before published illustrations by Morata, de la Fuentes, Smith, Kubert, Kirby, Steranko and others. Definitive articles on Conan and Howard, The Evolution of S&S and Barbarians in the Comics, and more on the heroic fantasy field.



burroughs

No. 6 — Big BURROUGHS issue, full of action-packed facts and graphics. An article on Burroughs of the Pulps is featured along with giant centerspread poster-map of Barsoom. John Carter's long and fantastic career is recapped with rare pulp illustrations. Comic scene, paperback reviews, films, records and media fill out the package.

violence

No. 7 — Colorful CRIME AND VIOLENCE issue, from Public Enemy to Magnum Force, featuring Steranko cover and centerspread paintings. Interview with Executioner author Don Pendleton, writing for crime thrillers by Max Collins and Clint Eastwood profile. Expanded news in Sci-fi and media to go with title change to Mediascene.

pin-ups

No. 8 — Pixillatin' PIN-UP issue, packed with a special graphic history of pin-up art from comics to calendars to cinema. A Steranko tribute to Marilyn Monroe graces the centerspread, along with pin-ups from the past. Larger comics, Sci-fi and media news are heavily illustrated with exciting graphics in a new, redesigned format.

heroes

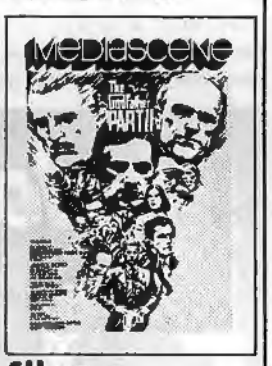
No. 9 — Amazing All-HERO Issue, featuring a photo-packed layout on the filming of Doc Savage, interview with Zardoz director John Boorman, full-page map of Torzan's Africa, Steranko centerspread of his barbarian hero, Tolan. Comic, film, TV and paperback news about Conan, Flash Gordon, others fill out this heroic issue.

sci-fi

No. 10 — SCIENCE FICTION Spectacular illustrated by Williamson, Wood, Hinge, Steranko, more. Giant double-issue packed with art and graphics, fantastic 6-Million Dollar Man centerspread in color, EC's SF comics revisited, Planet of the Apes, SF on TV, The Great SF Illustrators, Incredible Pulps, comics, films. A galactic blockbuster!

adventure films

No. 11 Bold ADVENTURE issue features Hollywood's disaster films, The Return of The Pulp Heroes (Shadow, Savage, Spider), Pictorial Profile on Charles Bronson, Planet Pulps, Behind the Scenes at the National Lampoon. New, large 32-page format, expanded news sections, more vibrant color with super-sized Sword and Sorcery centerspread



No. 12 — Big FILM issue, Special Preview of Godfather II, Roger Moore in Gold, others; Pictorial of James Bond in Man With the Golden Gun; The Mistress of Mystery, Agatha Christie and her film Murder On The Orient Express; new movie bio of Lenny Bruce; The Ganglord in Film and Fiction; colorful centerspread poster; art covers; film.

action

No. 13 — All ACTION issue, packed with photo coverage of The Great Waldo Pepper, Phantom of the Paradise, and The Legend of Billy Jack. Special feature on The Return of Sherlock Holmes with bonus centerspread poster in color. Photo focus on ten new flicks, plus comic, paperback, more media news. SF, fantasy, adventure abound!

pulps

No. 14 — Powerful ALL-PULP issue, featuring the most fantastic heroes in fiction. The Secrets Behind The Shadow written by his creator, Walter Gibson; Spectacular color-filled centerspread introducing the Doc Savage and Shadow fan clubs; in-depth feature on the Origins of Pulp Heroes. Preview of Tommy, Eiger Sanction, more.

encyclopedia of super-heroes

To those of you who have enquired about the progress of our forthcoming publication, **THE ENCYCLOPEDIA OF SUPER HEROES**: the books are still in production. All orders which have been received by us to date have been processed for mailing when the Encyclopedias are finally completed. We realize that the books are long overdue, but beauty takes time to create. We guarantee you'll find them well worth the wait—and that their quality will equal our other publications in style, design, content, format and perfection. Upon publication, the price of **The Encyclopedia of Super Heroes** will probably be raised to meet rising production costs.

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- ☐ Encyc. of Heroes - Vol. 2 $3.00 plus .25 postage
- ☐ Encyc. of Heroes - Vol. 3 $3.00 plus .25 postage
- ☐ All three above books $7.50 — we pay postage
- ☐ History of Comics - Vol. 1 $4.00 plus .35 postage
- ☐ History of Comics - Vol. 2 $6.00 plus .50 postage
- ☐ Mike Hinge Experience $3.00 plus .25 postage
- ☐ Heroes, Inc. $4.50 plus .50 postage
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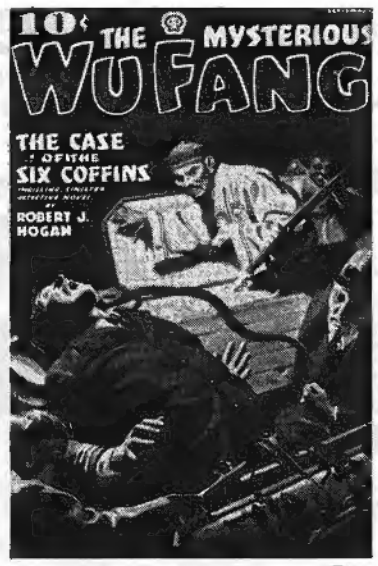


TRACING THE GREAT PULP HEROES BEHIND

"Who knows what evil lurks in the hearts of men?"

The Shadow knows, and he, along with a number of his fellow pulp crimefighters from the 30's, has returned to offer modern readers a taste of the bitter fruit of the weed of crime.

On paperback racks crammed with Executioners, Destroyers, Penetrators, Death Merchants, Annihilators and Exterminators, The Shadow, Doc Savage, The Spider, Operator #5 and The Avenger are taking their rightful places in the one-man crusades against evil.

To commemorate the event, a pair of vintage organizations have been reinstated after a 30-year hiatus, the **Doc Savage Club** and the **Shadow Secret Society**. Both, complete with membership kits, are designed to link readers more closely with their favorite heroes. As with any private club, they will provide their members with unusual, otherwise unobtainable memorabilia, and make them privy to their leaders' secrets and activities.

Though the heroes themselves are now part of the past, the energy of their exploits still emerges through the decades. The story of their development is almost as fantastic as their fictional adventures.

Looking at it in retrospect, one point becomes uncommonly clear: THAT BEFORE THE SHADOW MAGAZINE, THERE WERE MERELY PULP HEROES, **NOT HERO PULPS!** As the first and most successful pulp character, The Shadow set the pace and pattern which all other pulp heroes would follow.

Technically, The Shadow first appeared in February 1929, under suitably mysterious circumstances, in **Fame and Fortune Magazine** as "The Shadow of Wall Street." The cover showed a hooded figure towering over the New York Stock Exchange.

Written by Gordon C. Jenks under the pseudonym of Frank S. Lawton, The Shadow was in reality Compton Moore, a broker and protector of small market investors.

Almost a prototype for what was to follow, the character had a mocking laugh and mysterious way for dealing with crime. Even curious turns of phrase were evident like "I've seen this Shadow, and I tell you that one look sends shivers through you!" and "From behind the mask sounded a hollow laugh. The next moment, the Shadow was gone." Prophecy or **deja vu**, the 1929 cloaked crimefighter remains a mystery that no one can solve.

Then, in a totally unconnected circumstance, a whispery-voiced narrator introduced the **Street & Smith's Detective Story Radio Program** in 1930. At first unnamed, the voice presented crime dramas culled from the pages of the pulp magazine. Shortly afterward, the name "Shadow" was bestowed upon him, and a contest was held to describe the man behind the microphone.

The winner was chosen in the July 1931 issue of **Detective Story**, after defining a series of "clews:"

"By the mark of the cobra on my chest.

"Prison bars? Ha! Ha! A tight squeeze perhaps, but it can be done.

"Artistic hands have I, and at my will, a pack of cards is twain.

"Tis hard for me to disguise features akin to those of the winged terror of the feathered tenants of the barnyard. An inky dye must I apply to hide my Nordic features.

"As the unrelenting hound is to the fox, so am I to malefactors. But a whipped gait I take when on the scent.

"A dove to those I love; a jungle thing that cannot change its spots to those whose wicked hands I'd stay; and oft like a bird, I take the air when seeking out a lair.

" '8 triple A,' the salesmen say, and Beau Brummell's tastes are mine. But forty ways I look, and for forty persons am mistook.

"Twenty years ago, for me, precocious youth, 'B.A.,' and let those from any clime converse near by and their secrets will be mine.

"Low doorways please me not, and in college I stroked my crew.

"Many have I brought to durance vile, and made to sit where chained lightning strikes."

Although his evolving radio career was making The Shadow's name a household word, and indeed made him the star of his own show eventually, it did not sufficiently delineate the character of the masked crimefighter.

It remained for the pulp version of the Shadow to encompass most of the details that made him so memorable. In fact, when the first **Shadow** pulp was published in April 1931, the cloaked hero was still no more than a whispering voice on the **Detective Story** show, and his character contest was just beginning. For a while, the early novels capitalized on this fact by having the Shadow rush to a closed booth at a radio station to read his part.

The Shadow embarked on his fictional career late in 1930, when Street & Smith executive Henry Ralston decided that the character needed to be protected under copyright laws, and might, in fact, make a successful pulp hero, just as Nick Carter had in the dime novels. Embellishing little on the radio Shadow, Ralston arranged for reporter/"ghost" writer Walter Gibson to try it out as a series.

Although there was some speculation concerning the book's chances, the first novel surprised everyone by selling out immediately. Within two years, over 300,000 copies of **The Shadow** were being sold every other week, hyped by popular exposure on the weekly radio show.

Interestingly enough, The Shadow did not appear as a full blown character, but was built up over the years by Gibson. When fully refined he was garbed in an inverness cloak and a slouch hat, with twin .45 automatics spewing deadly justice. Known by his echoing laugh, a fire-opal girasol on his left hand, a long hawk-beak of a nose and mysterious ways, he met crime's challenge wherever it beckoned.

Unknown to all but two Xinca Indian servants, The Shadow's identity was that of Kent Allard, internationally famous aviator. As such, he sometimes appeared in public, but more often he took on the guise of Lamont Cranston, well known world traveler and millionaire explorer. Once, a crook tore away the Shadow's cloak and exclaimed "You have the face of no man!" indicating a third, deeper identity beneath the enigma of Cranston and the puzzle of Allard. No further exploration was ever done in this area however, and it remains one of the Shadow's deepest secrets.

Early cover artists apparently never read the stories, and painted up the original Wall Street Shadow in a head-enveloping cowl. The cloak and slouch hat came first in an early interior black and white illustration. The readers mistook the figure for The Shadow because he suited the written description. Thereafter, the artists rectified their mistake.

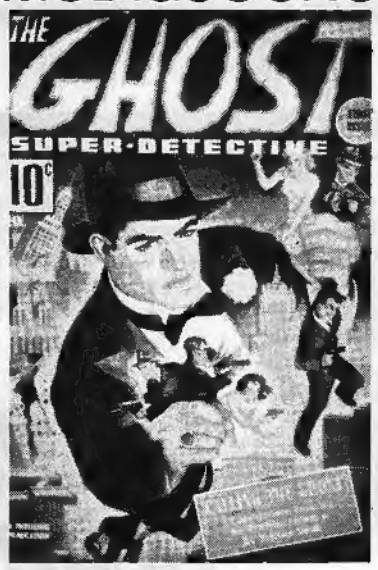
"I occasionally suggested cover ideas when I submitted my stories," says Gibson, "and I remember that George and Jerome Rozen worked from a model. Graves Gladney was another matter however. He had a nose that made him a look-alike for the Shadow, and he could practically look in the mirror and paint."

While almost single-handedly creating a new pulp genre with his 282 adventures of **The Shadow**, Gibson was apparently inspired by everything around him. When the Pulaski Skyway opened in 1935, the February 1936 issue revealed "Death Rides The Skyway." Carved stone gargoyles outside hotel windows took on sinister connotations in "Lingo." Mention in a newspaper of a historical find resulted in "The Museum Murders." One 1944 story, "The Freak Show Murders," reflected Gibson's early exposure to carnivals.

Every major character's name was designed to be memorable. Lamont Cranston was an amalgam of the famous financier Thomas Lamont and a theater owner named Cranston who figured in an early Houdini book. Harry Vincent was a combination of two characters from a Horatio Alger novel, "Risen in the Ranks," which was incidentally a story about a magician. Even the psuedonym Maxwell Grant was derived from magic dealers Maxwell Holden and U.F. Grant.

In addition, the inspiration for the character of Kent Allard was based on an explorer of the 20's named Fawcett, who was constantly disappearing into South American jungles. A minor legend eventually built up around him as he dropped out of sight in Peru, and after he was believed dead, reappeared again.

The Shadow lasted for over 18 years, and appeared in 325 issues of his own magazine, most on a bi-weekly basis. The undisputed king of the pulp heroes, his success could also be measured by the number of imitations he inspired. Slouch hats, blazing .45's, secret identities, beautiful "companions," a group of aides or agents, and political and/or social connections were blatantly apparent on the covers and in the stories of those who copied his act. **The Phantom Detective, The Spider, The Ghost, The Whisperer, The Secret Six** and **The Suicide Squad** all conformed to one extent or another. Their characterizations were less detailed however, and their crimefighting often incorporated science-fiction elements like world disasters and



THE MASK!

fantastic crimes. The Shadow was more of a personality however, and surprised, rather than overwhelmed his readers.

Two years after **The Shadow's** first appearance, Street & Smith (and just about every other publisher) decided that a new trend was building, and decided to enter another character in the blossoming pulp hero race. This time, however, high-adventure and superheroic action were the themes. Profiting from their success with **The Shadow**, John Nanovic and Henry Ralston assembled a dossier as the basis of their new hero.

Apparently, the core of the new creation was inspired through a familiar pulp technique of tying into popular fads and gimmicks that appeared in books, on radio or in movies. As it happened, in 1932, novelist Philip Wylie wrote a book that possesses all the earmarks of being the prototype for 1933's Doc Savage, even to its title, **The Savage Gentleman.**

The novel's main character is Henry Stone, who was raised by his gold-rich adventurer father to adulthood on an isolated island. He stood "six feet two. His hair was bronze, his eyes turquoise, his skin mahogany. He was a magnificent man." Promo blurbs described it as, "The story of what happened to a man who had been trained to be a perfect physical specimen."

Stone was even surrounded by a coterie of "aides," which included "a short, square-faced Scotch engineer full of kindliness, a giant negro with fantastic strength, a retired lawyer referred to as The Dean of the New York Bar, and a tall, angular reporter nicknamed Tom Collins."

These, and other stylistic touches, all indicate it was more than coincidence connecting the two creations. The "Doc" preface no doubt was a refinement gleaned from Clark Savage's achievements as a scientist and doctor. In any case, the character and virtues of Doc and his aides were carefully outlined by the editors, whose next step was to find a writer to bring them to life.

Their first choice for an author of the series was veteran pulp writer Lester Dent. As a working test, to see if Dent could sustain the action involved in a 60,000 word novel, Street & Smith asked him to first write a **Shadow** tale (rewritten years later by Gibson as "The Golden Vulture").

Pleased with the results of this trial effort, Nanovic assigned Dent to the new series under the house name of Kenneth Robeson, and started the second greatest hero pulp on the road to success. For 181 issues, The Man of Bronze battled evil on a worldwide scale. Not to be troubled with **The Shadow's** gangland villains, Doc waged war on supercriminals who threatened mankind itself. His campaigns took him from darkest Africa to the center of the Earth. Bizarre and grotesque deaths always initiated his involvement in a caper.

Written in a frenetic, tongue-in-cheek style, Doc's adventures were always colorful. Every Dent tale adhered to a rigid formula he devised; "No yarn of mine written to the formula has yet failed to sell!" was his boast. Indeed, there is a hypnotic quality about Dent's exciting but predictable tales.

Like **The Shadow**, **Doc Savage** also had his imitators, but the very outrageousness of his tales made him even more difficult to synthesize. Doc's powers were great, but natural. Imitators were often endowed with superhuman powers to go him one better, and overstepped the bounds of pulp credibility. **Captain Hazard, Jim Anthony, Captain Zero, The Cobra, The Night Hawk** and even science-fiction's Captain Future were cut from the same cloth, only their tailors differed.

After the 1933 boom, there were dozens of hero pulps on the stands. Some, like **The Spider, Phantom Detective, The Black Bat, Operator #5, Secret Agent X** enjoyed great success from the **Doc Savage** and **Shadow** formulas. Even the air-war adventures of **G-8** and **Dusty Ayers** owed much to the high-adventure framework of **Savage** and the lightning-like pace of **The Shadow.**

The companies that subscribed to such "conceptual plagiarism" could hardly be condemned however. Success **was** success, and even Street & Smith "borrowed" their top heroes' characterizations within their own books.

The Whisperer was created as a carbon-copy of the cloaked crimefighter, and appeared in 24 issues of his own magazine, and 22 installments as the backup feature in **The Shadow.** His gimmicks were a grey cape, twin .45's and a set of

face-altering, false teeth which disguised his true identity as Police Commissioner of New York, Wildcat Gordon (predating, and perhaps inspiring, the Batman character by 3 years.)

Captain John Fury, appeared as an ocean-going adventurer to compliment The Man of Bronze in 12 issues of **The Skipper Magazine**, and 40 backup stories in **Doc Savage.** Of course, The Skipper was an independent agent who traveled around the world looking for evil on the high seas.

Perhaps the greatest, and most obvious derivation of both Doc Savage and The Shadow occured, once again at S&S, with the creation of Richard Benson, **The Avenger.** Billed as The Man of Steel with the first issue of his own magazine in 1939 (one year after Superman first appeared), The Avenger utilized the best traits of both popular pulp characters, including the **Doc Savage** psuedonym of Kenneth Robeson as author.

Doc's bronze skin was matched with Benson's white, putty-like features which could be molded, and remain in place to effect a disguise, an old Shadow device. Like his peers, The Avenger had South American gold and a group of aides. Traps and gimmicks were his stock in trade for 24 issues of his own magazine, followed by five noveletts in **Clues Detective**, evenly distributing the action between New York and the rest of the evil-ridden world.

Both Lester Dent and Walter Gibson were creative consultants for the synthetic construction of the Avenger. Slick magazine writer, Paul Ernst, was contracted to handle the series, and until the hero's personality and his **modus operandi** were established, Gibson helped out with his knowledge of plotting and tempo, while Dent coached Savage-like character development.

Curiously, the Avenger is the only pulp hero who has proven successful enough in his 70's reincarnation to merit a series of new stories created for him. After exhausting all 24 original novels, paperback author Ron Goulart was contacted to do 12 additional books. "Some people think mine are better than the old ones, and some write in to say they're worse," says Goulart. "The one's I don't understand though, are those who say I'm **almost** as good as Ernst."

Lacking the visual punch of comics and TV, the pulps were highlighted only by sometimes brilliant/often crude spot illustrations. In an age before paperbacks, they were also books to hold or hide or jam into pockets until later. Covers were garish paintings of the heroes in impossible predicaments. The stories themselves were sensational, if standardized. Every few months a Fu Manchu-like Oriental villain turned up; some even got their own books, like **Doctor Yen Sin** and **Wu Fang**, only to fold soon afterward.

Each successful hero pulp had a definite charismatic appeal to its readers, who in turn supported a variety of fan clubs. Each hero had his own organization which, for a small sum, would accept anyone as a member, and would return to him a ring, card, amulet, scroll, or picture. A number of pages in every pulp were dedicated to club news, but were often blatant editorials on the yellow menace and the American way. Readers were made to feel important to the book beyond their financial patronage by such clubs, letters pages and specially slanted feature pages. Secret codes and inks were explained in **The Shadow**, and **Doc Savage** featured a multitude of self-defense and self-development exercises to aid the progress of aspiring Men of Bronze.

To rekindle the spirit of camaraderie that belonged to the pulps, the new, official **Doc Savage Club** and **Shadow Secret Society** are being reformed. Packed with the kind of material that made the original clubs so memorable, they contain all the ingredients of the vintage organizations in their badges, cards, news bulletins and more. For the old pulp readers and the newer paperback converts alike, the clubs provide facts and bits of information otherwise unobtainable. They also make their subscribers members of an elite group who are part of the inner, secret worlds of their favorite heroes.

Plans are currently being formulated for speaking tours by Walter Gibson and other pulp wordsmiths, in addition to exhibitions of pulp art, displays of memorabilia pertinent to the fabulous pulp era, films featuring the characters and replays of their radio adventures.

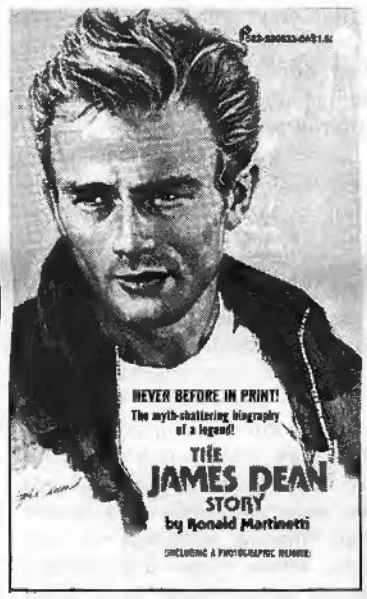
Where and when will it happen? At this point, only the Shadow knows! ●

THE PAPERBACK RACK:

Paperbacks are hotter than ever as they compete with daily newspapers for topical tales and fresh points-of-view. The Hearst snatch was still headline news when the paperback publishers presented the entire story from Patty's fiance. Nixon, Watergate, Ford, the economic situation and the energy crunch are all reflected in everything from non-fiction to novels.

In the wake of a front-page obituary comes a scandalous novel from Europe. **The Greek** by Pierre Rey is the story of Satrapoulos, a billionaire shipping magnate and his jet-set loves, including Olympia Menelas, the tempestuous pianist and Peggy Baltimore, the tragic widow of an assassinated American politician. A June BERKLEY book.

From the same publisher comes **Mother Goddam**, the salty comments and career of Bette Davis. It's written by Whitney Stine, working with the Grande Dame herself and is full of personal, off-the-cuff insight into Hollywood, the stars, and the life of a truly great star.



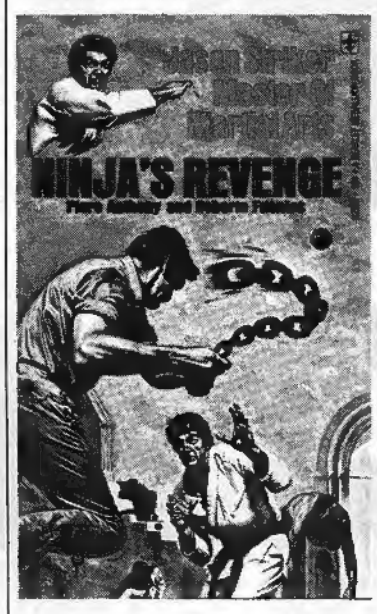
For another opinion, try **Kiss Hollywood Good-by** from Anita Loos for BALLANTINE. Ms. Loos focuses on her 18 years as one of the top screenwriters of MGM during Hollywood's heyday. Much of the book is devoted to her personal life and includes vivid glimpses of such coworkers and playmates as Irving Thalberg, Harlow, Gable and Lombard, Hearst, and even King George.

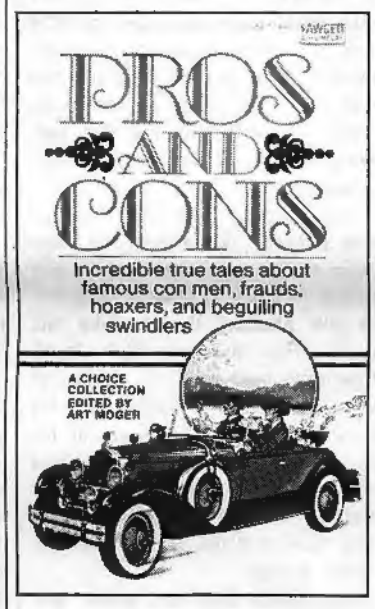
The Princess Bride by William Goldman is an epic adventure-fantasy from the golden days of melodrama with good guys, bad guys, fights, chases, true love and an occasional miracle.

Al Seedman, the tough, cigar-smoking retired Chief of Detectives of the New York City Police, is everyone's idea of what a detective should look like. AVON's **Chief!** by Albert Seedman and Peter Hellman is the distillation of perhaps the country's largest private crime archives—the personal journals Seedman kept throughout his career.

From PINNACLE comes an even more fascinating biography, a myth-shattering account of a legend, James Dean. Author Ronald Martinetti exposes the personality of the rebel without a cause, and explores the possibility of Dean as a homosexual. Spoiled troublemaker or innocent in Tinseltown? Find out in **The James Dean Story**.

While scientists desperately worked to devise some means to counter this monstrous threat, no one could




SIGNET
PROS AND CONS
Incredible true tales about famous con men, frauds, hoaxers, and beguiling swindlers
A CHOICE COLLECTION EDITED BY ART MOGER

keep the public from knowing the truth about these creatures who emerged from darkness. London's population was being torn and ripped to shreds. Suddenly, shockingly, the power had shifted to **The Rats**, super rodents created by the atom bomb! Penned by James Herbert, this chiller is from SIGNET in May.

Also from POPULAR LIBRARY is a breathtaking adventure story, **Thirty-Four East** by Alfred Coppel. The President is dead, the Vice-President kidnapped by Arab terrorists, a superhawk general is in control of the U.S. war machine and the world is at the brink of global annihilation! It's a high-tension best-seller with atomic action from cover to cover.

Who can resist these true tales of strangely gifted men and women born with the smiles of angels, golden tongues, inventive minds and the deep, compelling desire to part good people from their hard-earned cash? FAWCETT presents a choice collection of con men, swindlers and charlatans all edited for amusing reading in **Pros and Cons** by Art Moger.

"As I look back on more than a half century of professional nonsense, my life unwinds like a two-reel comedy chase sequence. I believe I have associated intimately with more fools than any man living, a blessing for which I thank God." These are the words of Mack Sennett, as told to Cameron Shipp.

screenplay by Arthur Tofte. It includes photos and some behind-the-scenes notes by the world's leading authority on monsters, Forry Ackerman. Next will be Hitchcock's **Spellbound.**

Iris Brent, author of **A Swinger's Diary** swings into action once again with **My Love Is Free**, an uninhibited true story of a woman's sexual encounters.

The weed of crime bears some highly profitable fruit this month as action books continue to grow in popularity. For every super-criminal there's a super-cop to put him in his place.

Drop in at the 87th Precinct if you know anything about Annie Boone. She's been murdered and Detective Steve Carella has the case, **Killer's Choice** by Ed McBain.

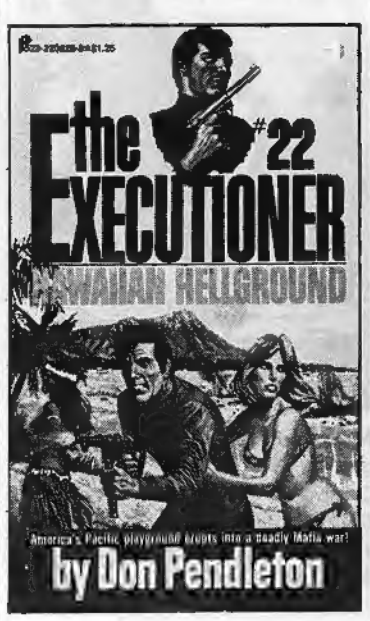
Jason Striker, Master of Martial Arts travels to the Amazon jungles to encounter Fu Antos and his

striker back in action

Black Castle in **Ninja's Revenge.** He's soon caught up in a firestorm of savage violence and terrifying mystical powers.

Don Pendleton's trend-setting Executioner has his hands full when he uncovers a military build-up in Hawaii. Mack Bolan turns America's Pacific playground into a **Hawaiian Hellground** and the Mafia runs for cover! Meanwhile, Remo and Chiun find themselves in India for **Holy Terror**, the 19th of the Destroyer series.

Skull by Joe Buffer is a suspense-



King of Comedy is the frankest, funniest memoir to emerge from the golden age of Hollywood told by the man who invented motion picture comedy, bathing beauties, Charlie Chaplin, and the custard pie fling!

PINNACLE begins a new series for the movie buff, Great Movie Classics. First in the series is **King Kong**, written from the original

ful tale of a kill-for-cash hit man who no one ever sees. All they know is his phone number and his price. Then one day he receives a contract for two people—himself and his new girlfriend! Who's behind it and why?

Shades of Sherlock, it's supersleuth, Solar Pons and another of his casebooks penned by August Derleth. **The Reminiscences of Solar Pons** is fifth in the series, sure to delight his fans, young and old. It's a PINNACLE presentation.

fawcett crime wave due

Shell Scott gets down to the bare facts as he investigates a killer in a nudist colony. **Strip For Murder** by Richard Prather is from FAWCETT this month.

Two action-packed tales are back in print with new covers. **The Only Girl In The Game** by John MacDonald and the third Sam Durell, **Assignment Suicide** by Edward Aarons are available in case you

NEW BESTSELLERS / ADVENTURE BOOKS / SCIENCE FICTION

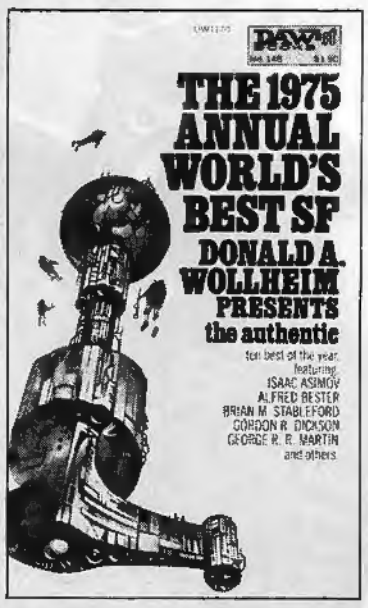
missed them first time around.

Cherry Delight finds out about the Greek way as she defends democracy in Greece. **Always On Sunday** pits our girl against two sexnik Greek colonels, but don't worry about Cherry. She'll take them as they come!

After a deluge of science-fact books, the paperback racks are alive with stellar fiction and fantasy.

DAW books are always on the list of top entertainment, capping first place with their anthology, **The 1975 Annual World's Best SF** edited by Don Wollheim. It's the best of the "Best" anthologies around and includes short stories and novelette's by Asimov, Bester, Dickson, Pohl and other SF luminaries. Don't miss it!

Star-pilot Grainger is traveling to another universe. He's the pilot of the marvel spaceship, Hooded Swan, but not all other universes are similar to our own. **Swan Song** by Brian Stableford asks" in a new universe, is the first arrival its god?" Expect the unexpected in



s-f sequel series starts

Edgar Pangborn and others. The tales are complete in each book but the second book contains the same characters and settings created in the first. Quality SF for anytime enjoyment.

A space salvage team led by a spirited young woman stands between mankind and alien conquest in **The Spacejacks** by Robert Wells. Ryder's Recovery Systems United was having a time just trying to

Neal Adams.

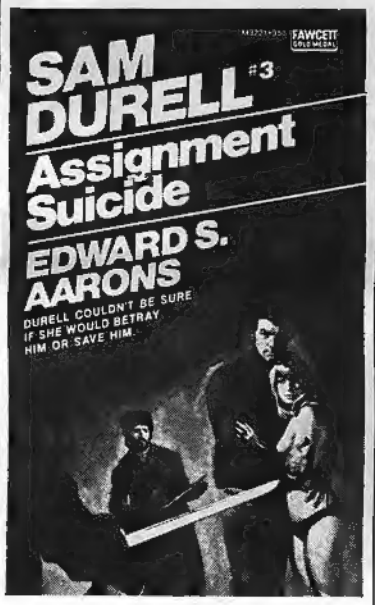
BERKLEY has begun an innovative new series, printed for the first time in paperback. **Continuum 1** and **Continuum 2**, edited by Roger Elwood, feature Philip Jose Farmer, Poul Anderson, Anne McCaffrey,

alter captured races to become "one true race." Earthman Barton must penetrate their holy planet to destroy them and save the universe! **The Proud Enemy** is by F. M. Busby.

Colonies on Venus, Jupiter broken up and mined for its elements, flying city-states hurtling through the universe—science fiction? No. Science fact for tomorrow. Distinguished science writer Adrian Berry argues persuasively that things are going to get better, not worse, in his MENTOR book, **The Next Ten Thousand Years**, a vision of man's future in the universe.

The Eye of the Monster is Andre Norton's latest strange, new world fiction. It concerns Rees Naper who finds himself cut off from his fellow humans on a planet inhabitated by hostile reptillian aliens. To survive, Rees must outwit them and learns to think, feel and see through the eyes of the monsters. It's an ACE book in more ways than one!

What would happen if the Russians discovered how to beat us at


FAWCETT GOLD MEDAL
SAM DURELL #3
Assignment Suicide
EDWARD S. AARONS
DURELL COULDN'T BE SURE IF SHE WOULD BETRAY HIM OR SAVE HIM.

this fantastic tale!

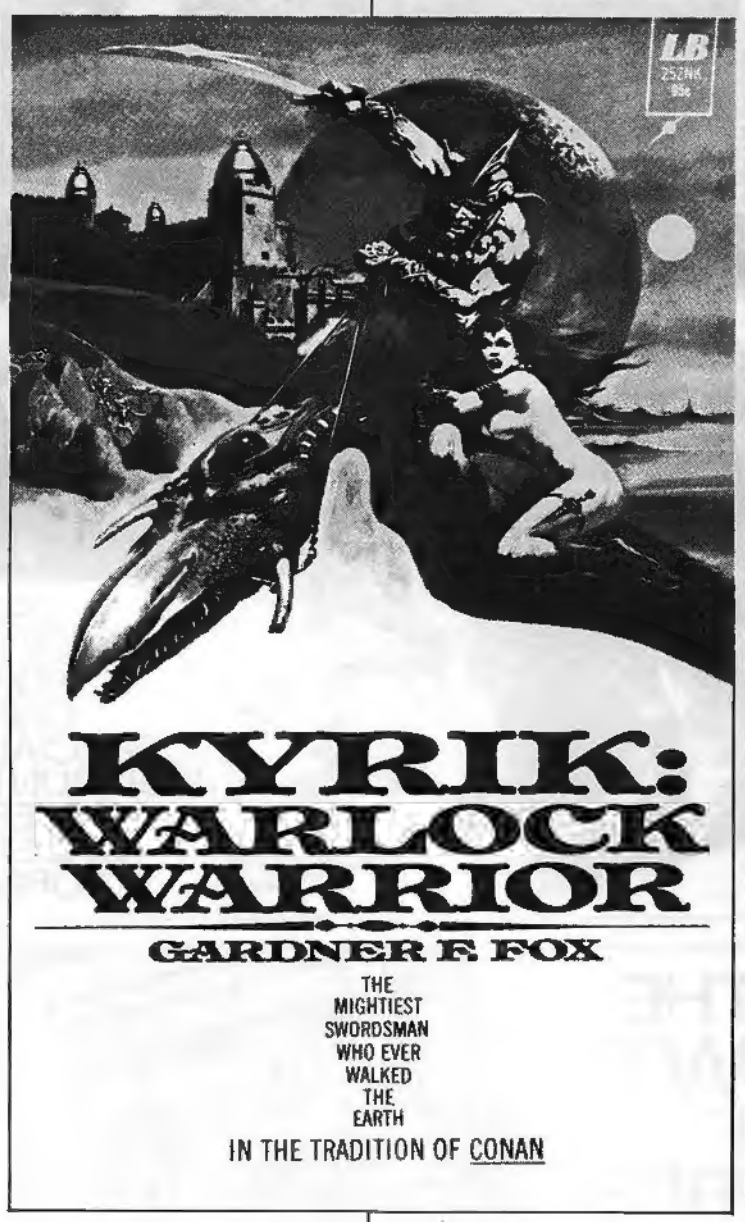
Ganlon Silvermane of Gondwane finds the meaning of manhood when he confronts a host of incredible dangers including Zelmarine, the Red Enchantress. Lin Carter's second story in the World's End saga is **The Enchantress of World's End.**

A daring investigator pits his ingenuity against the rising power of the Elder Gods in **The Transition of Titus Crow** by Brian Lumley. Lovecraft's Cthulhu mythos is the basis for this expertly crafted tale of eldritch horrors. Not for the faint-hearted!

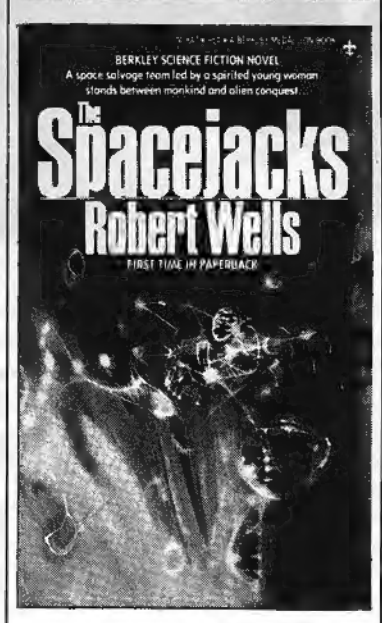
Also from DAW is a reprint of Philip Dick's **We Can Build You.** If you missed it last time, now's your chance to enjoy it.

BALLANTINE has collected **The Best Of Henry Kuttner,** a collection of superlative s-f. Stories included are "The Proud Robot," "Or Else," "The Misguided Halo" and his most popular, "Mimsy Were The Borogoves."

When Bruce Gordon was exiled from Earth, he decided to take care of Number One—himself. But in Marsport, nothing was that simple. Here the vices of Earth seemed tame. Graft was not only a fine art,



also a human being. He found no insoluble conflicts in his beliefs or in his ethics until he was sent to Lithia. There he found a strange race who were admirable in every way except for their total lack of faith. He also found a scientific riddle that created a struggle between scientific reason, priestly devotion and human egol James Blish, author of the Star Trek anthologies


BERKLEY SCIENCE FICTION NOVEL
A space salvage team led by a spirited young woman stands between mankind and alien conquest...
The Spacejacks
Robert Wells
FIRST TIME IN PAPERBACK

world lacked in turmoil between decadent science and resurgent superstition. The other is **Farmer In The Sky,** a classic of the colonization of Ganymede by Robert Heinlein.

Be sure to check the racks this month for BALLANTINE's presentation of E. R. Burroughs' Tarzan series. The first six are available with new and exciting covers by

stay in business but when a mysterious starcraft appeared near Earth, capable of faster-than-light speed, Trix Ryder thought her father's business was in deep trouble. It soon became evident that it wasn't just her dad's job that was threatened—it was the entire planet!

Earth joins in a war to protect itself from aliens out to surgically

A Science Fiction Novel by Gail Kimberly
FLYER
He hunted the key to man's survival on a post-holocaust earth plunged into primitive savagery

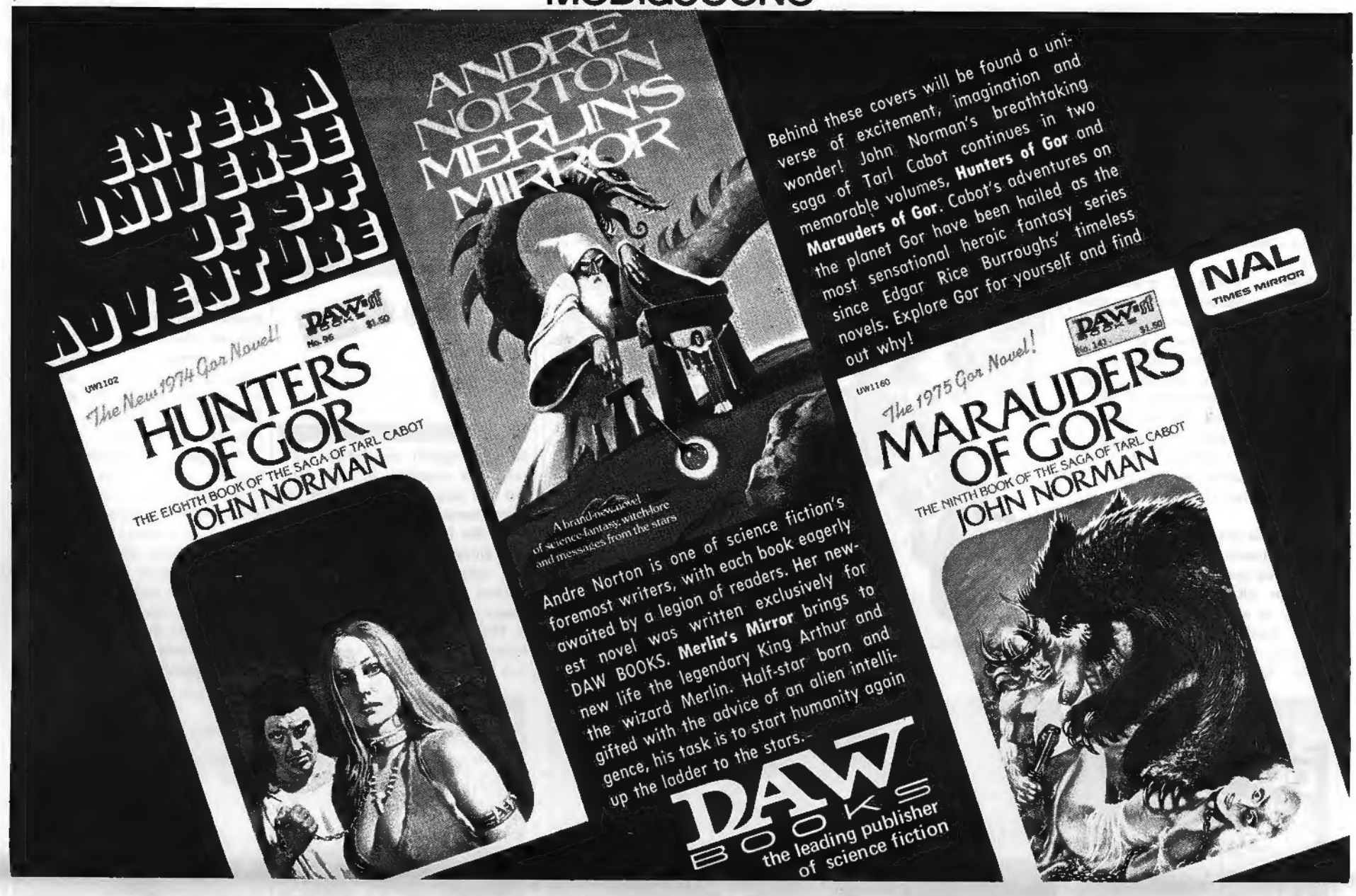
our own capitalistic game, and began dumping inexpensive, quality goods on the world market? Mack Reynolds stirs up such trouble in his book **Tomorrow Might Be Different.** A near bankrupt America retaliates by bringing a little religion into the Soviet Union—a very special religion!

Perry Rhodan stirs up a little trouble of his own in **The Atom Hell of Grautier, Caves of the Druufs** and **Spaceship of Ancestors.**

The Flyers rule the mountaintops, the Walkers are supreme on land and the Swimmers control the seas, but a rebel flyer named Jerenz had no home and no safety as he searched for the legendary key that would bring mankind together again before the three factions destroyed themselves. **Flyer** by Gail Kimberly is a story of adventure and quest on post-holocaust Earth, courtesy of POPULAR LIBRARY.

On a more self-concerned quest comes Kyrik in the pre-history times to destroy those who would destroy him for their own evil gain. **Kyrik: Warlock Warrior** is by the talented Gardner Fox in the LEISURE BOOKS line-up.

Good reading until next time! ●


ENTER A UNIVERSE OF SF ADVENTURE
UW1102
The New 1974 Gor Novel!
DAW
No. 96
$1.50
HUNTERS OF GOR
THE EIGHTH BOOK OF THE SAGA OF TARL CABOT
JOHN NORMAN
ANDRE NORTON'S MERLIN'S MIRROR
A brand-new novel of science-fantasy, witchlore and messages from the stars
Behind these covers will be found a universe of excitement, imagination and wonder! John Norman's breathtaking saga of Tarl Cabot continues in two memorable volumes, Hunters of Gor and Marauders of Gor. Cabot's adventures on the planet Gor have been hailed as the most sensational heroic fantasy series since Edgar Rice Burroughs' timeless novels. Explore Gor for yourself and find out why!
NAL
TIMES MIRROR
UW1160
The 1975 Gor Novel!
DAW
No. 143
$1.50
MARAUDERS OF GOR
THE NINTH BOOK OF THE SAGA OF TARL CABOT
JOHN NORMAN
Andre Norton is one of science fiction's foremost writers, with each book eagerly awaited by a legion of readers. Her newest novel was written exclusively for DAW BOOKS. Merlin's Mirror brings to new life the legendary King Arthur and the wizard Merlin. Half-star born and gifted with the advice of an alien intelligence, his task is to start humanity again up the ladder to the stars.
DAW BOOKS
the leading publisher of science fiction

NEW!

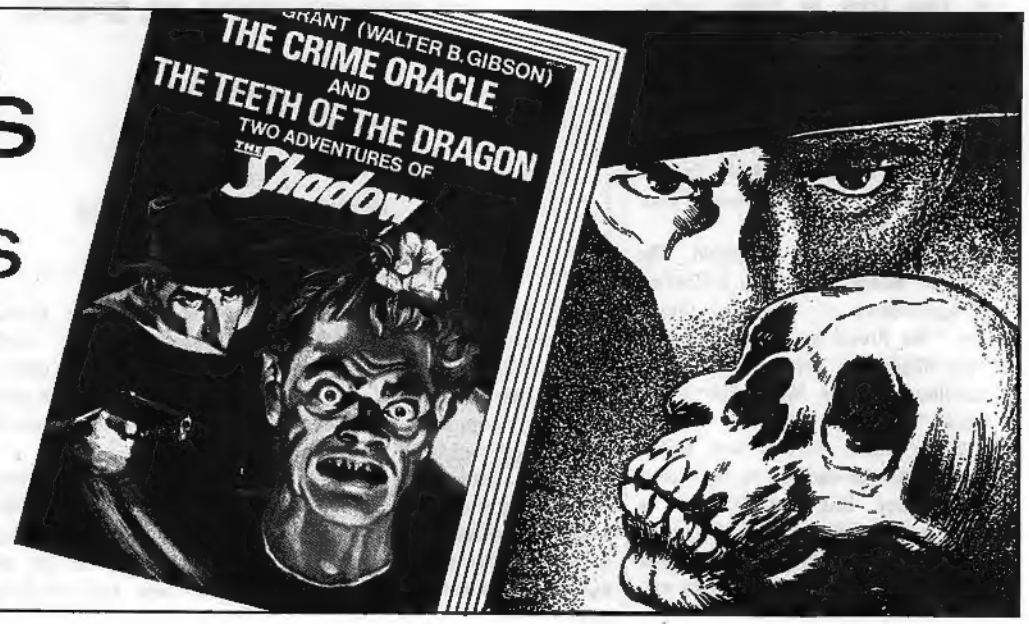
SEE PAGE 11 FOR OUR SPECIAL DISCOUNT POSTER ORDER FORM

4 COLOR FRAZETTA POSTERS!!

Here's four fabulous, brand new FRAZETTA POSTERS for your collection! Just released, they have the same high quality, vivid color and breathtaking excitement you've seen in the previous posters—and they're available at the SAME DISCOUNT PRICES listed on our DISCOUNT POSTER SERVICE page! Use the ORDER FORM on that page—and take advantage of the LOWEST POSTER PRICES offered today! ! !

THE SHADOW'S BACK—this time in two of his most baffling and bizarre adventures! Long out of print, these two novels are available now in a single volume, a handsome facsimile edition that recalls the color and excitement of the original pulps. In **The Crime Oracle**, the Master of Darkness battles The Head, a gruesome, disembodied spectre whose terrifying presence rules the underworld. In the second thriller, The Shadow glides through the perilous mazes of Chinatown to pull the fearsome **Teeth of The Dragon**. A MUST FOR ALL SHADOW READERS AND COLLECTORS! Send $2.50 plus .50 postage and handling to SUPERGRAPHICS/PO BOX 445/WYOMISSING PA/19610.

TWO OF THE SHADOW'S GREATEST ADVENTURES AVAILABLE NOW IN A SPECIAL PULP-SIZED EDITION!



THE EIGER SANCTION

CLINT EASTWOOD'S NEW SPY THRILLER COULD BE THE CLIFFHANGER OF THE YEAR!

The Eigerwand is an Alpine peak that rises majestically 13,000 feet into the clouds. In recent years, the Eiger's ice-laden ledges and storm-ravaged crests have claimed the lives of at least a dozen men set on conquering her. Many professional climbers maintain that the climb is sheer suicide.

In this case, murder would be more appropriate.

We're talking about the new Clint Eastwood film, **The Eiger Sanction**, a spine-snapping spy-thriller of death and retribution played against one of the most breathtaking backgrounds in the world.

In it, Eastwood adds yet another urbane, epigrammatic and ruthless portrait to his growing collection of manhunters. This time he plays Jonathan Hemlock, a serious, cultured professor of art who leads an extraordinary double life; he kills for money in order to acquire stolen art masterpieces. To finance excessive tastes, Hemlock works for the "Sanction" section of the CII, an organization created to avenge the murders of American espionage agents.

One such sanction takes place early in the film, transporting Hemlock across the border to Canada, where he efficiently assassinates his target with a silenced revolver in a paper bag. For his services, he collects $20,000 in cash.

Hemlock, of course, is more than a simple art lover; his tastes extend to all forms of beauty including that of the female form. His goal is to retire to a quiet life of lecturing on the virtues of art and admiring his own personal gallery. Then, one of the lovely ladies he hopes to add to his collection neatly turns the tables on him by stealing the bundle of Canadian bounty money, forcing him to accept still another sanction from the CII.

After agreeing to the assignment, Hemlock learns that Sanction agents have been unable to discover the identity of their target. They have learned, however, that he is a member of a small team preparing to scale the Eiger Peak. Hemlock is advised to join the expedition, learn his opponent's identity and arrange for an "accident" during the climb. What he doesn't know is that his quarry is aware of his presence—and is arranging a similiar fate for him.

The resulting action produces some of the most spectacular footage to be filmed in quite a while. Twelve international mountain climbers, five of them filmmakers of note, joined forces with Eastwood, who also directed the picture, to challenge the treacherous north face of the Eiger. Working closely, they braved avalanches, rock slides, ice, snow and freezing weather before the shooting was completed.

"They were amazing," revealed George Kennedy, who co-starred with Eastwood previously in **Thunderbolt and Lightfoot**. "Every morning they would get in a Swiss Air Rescue Service helicopter to be taken to whatever place on the Eiger they were shooting. It would have been impossible to make the picture otherwise. Usually, Clint and a few others would be lowered from the hovering helicopter by a tether line. After they scrambled around the rocks for a foothold, the line would be released for others. Cameras and sound equipment were lowered from the copter in slings.

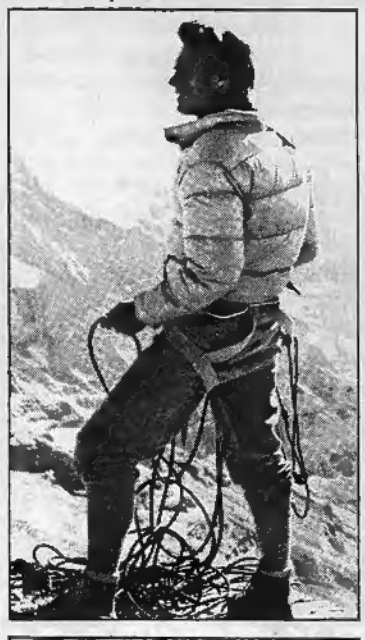
"Filming began in the morning, as soon as there was sufficient light. They would try to be finished by noon, before the sun melted the snow and loosened rocks. Still, almost everyone concerned was hit by a rock. There was also a fatality—a young British climber, on the second day of shooting."

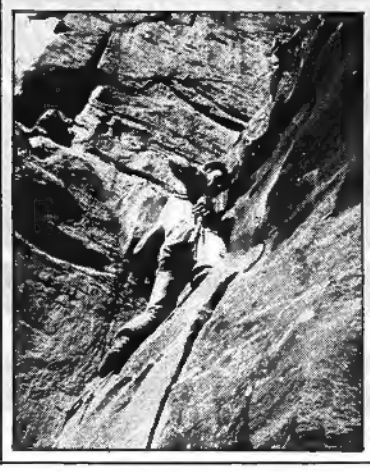
Though the cast and crew knew they'd be risking their lives, the stark realization that one of their party had unexpectedly met his death on the "jinx mountain" cast a grim, chilling mood on the remainder of the shooting.

"The biggest threat," Eastwood explained, "was from falling rocks, because even a little zinger rock falling from 3,000 feet above you goes by like a 32. caliber bullet. David Knowles was killed by a falling rock and Mike Hoover, the professional climber who trained me, was hospitalized by it for a week."

Why would a superstar like Eastwood risk his neck on the mountain instead of using a double?

"The original plan," Eastwood answered, "was that I would be doubled by Mike Hoover in the really hazardous scenes. Mike was technical adviser on the picture and, as a professional filmmaker, also photographed scenes where no Hollywood cameraman was trained to go.

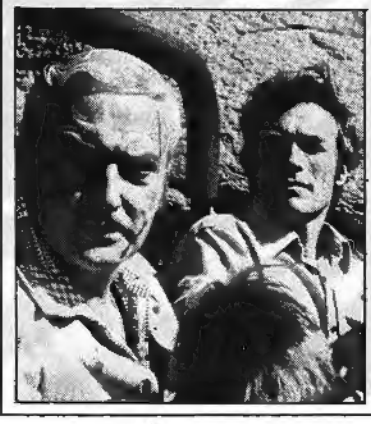




"But when we began filming on the Eiger, I realized that Mike had all he could do to photograph the action. So I did the climbing myself. Everything that will be seen on the screen is real."

Eastwood stated that as far as he knows, **Eiger Sanction** is the only American film with important mountain climbing sequences in which no fake sets, rear projection, matte or process shots were used. Both he and the film's producers agreed that anything less than authentic locations would blunt the excitement and drama of the thriller. "Nevertheless, I was glad to get off the Eiger," he confessed.

After completing five weeks of Swiss shooting, the Malpaso/Universal production moved on to the States where one of the most suspensful scenes in the film was shot atop the Totem Pole Rock in Monument Valley. Half the height of the Empire State Building and 15 feet across at the summit, the stone tower held Eastwood and Kennedy for over five hours of filming while a thunderstorm approached in the distance crackling with thunder and lightning.



As he got ready for the scene, Kennedy called his wife, "just in case." Afterward he admitted, "I was never so scared in my life. The night before, I got prepared by getting smashed!"

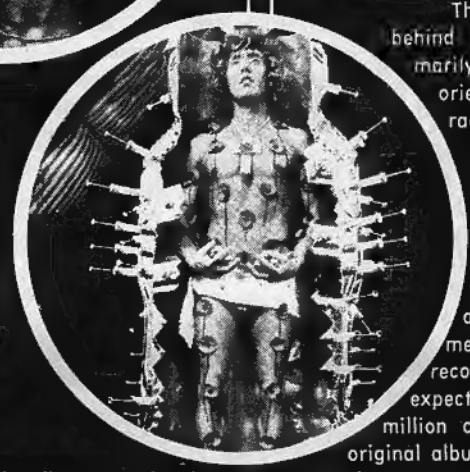
Besides Kennedy, who won an Academy Award for his performance in **Cool Hand Luke**, the cast includes Jack Cassidy, Claudine Auger, Gregory Walcott, Vonetta McGee and Heidi Bruhl.

Based on the bestselling novel by Trevanian, the screenplay was written by Warren B. Murphy. Murphy is the creator of the **Razoni and Jackson** police novels and the co-writer of the popular **Destroyer** series with Richard Sapir.

The Eiger Sanction bears all the earmarks of another Eastwood hit, and, should it be the resounding success its producers hope it to be, a second film, based on Trevanian's top-selling **Loo Sanction**, won't be far behind. If good things do indeed come in threes, Eastwood will certainly encore his role as Jonathan Hemlock as he did in the Man With No Name westerns and the Dirty Harry Callahan flicks.

Whatever the future holds, Eastwood is ready for it. Would he care to make another mountain climbing picture?

He grinned. "Not right away!" ●



Tommy cried out at the world, "See me, touch me, heal me!"

The echo answered (carefully tempered by a legion of international promoters), "Find me, see me, buy me, hear me!"

The hype is on, and few are those who will be unaware that **Tommy** is alive and well and visiting local movie screens. **Tommy** is the filmization of the widely-acclaimed rock opera by Peter Townshend and The Who, whose mammoth double album has been a multi-million dollar seller since it's 1969 release.

Besides scoring with record breaking album sales, Tommy has been produced in the legitimate theatre and performed on tour by The Who, becoming an important landmark in the glittering history of rock music. Certainly no musical creation as ambitious as **Tommy** had ever been heard prior to its conception and realization.

Through the inspired use of pop music as a medium of expressing thoughts and philosophical concepts, Tommy has been recognized as an authentic breakthrough in the entertainment field. The tragic story of a deaf, dumb and blind child's search for acceptance has gripped the imagination of a world audience with its allegoric structure, eliciting a response over and above the production's music-filled flash foundation.

Instead of diluting the original as adaptations often do, the film version of **Tommy** only serves to strengthen and even transcend the previous portrayals. It has become full-scale motion picture entertainment, with top production and spectacular performances—a publicity man's dream, a film that will sell itself.

Ken Russell is the director and screenwriter, famous for his controversial productions such as **The Devils** and **Women in Love. Tommy** is his most ambitious, unique work to date.

To begin with, not a single word of dialogue is spoken in the film; every line is sung. Where there are no words, the action is backed entirely by instrumental music accompanied by the dramatic sound effects carefully orchestrated into the score. All the dialogue was recorded prior to the four months of filming, and the actors lip-synchronized their actions to suit the words, a difficult task, considering the film is 111 minutes long and contains over 30 songs and musical sequences.

In the film, Tommy is a boy traumatized when he witnesses his father's murder at the hands of his indulgent mother and violent stepfather. Taking his mother's commands that he "didn't hear it, didn't see it, and won't say anything about it" literally, Tommy becomes a blind, deaf mute, providing the basis for the film's exploration of his inner universe, his desolation, and plea for help.

Tormented and exploited, Tommy grows to manhood in unreachable solitude. Despite his afflictions, and the numerous attempts to cure him, Tommy is able only to express himself through his talent at playing pinball, until he becomes the Pinball Champ of the World. He is finally cured when his mother intrudes explosively on his self-restricted world, and believes himself to be a Messiah when he sees people awed by his "miraculous cure." For a while, he conducts a Holiday Camp for his converts, until, they rebel against him, killing his parents. Rejected, alone in the world, Tommy is nevertheless free from the nightmare of his past, and can become an indvidual in the outside world.

The first step in the campaign is to convince people that, like the original, it is a **story** told with music, so the term "rock opera" has been dropped for "rock drama."

To attract the young audience, an elite constellation of rock stars has been assembled, with The Who's own Roger Daltrey making his film debut as Tommy. Elton John is the Pinball Wizard, who towers impressively on three-foot high glitter boots, with an ostrich-feather outfit, huge hat and outrageous spectacles. Eric Clapton plays a musical Preacher at St. Marilyn's Shrine, where an attempt is made to cure Tommy amidst painted and carved effigies of Marilyn Monroe, while the congregation dons blonde wigs and MM masks. Tina Turner portrays an animalistic Acid Queen with a venemous passion that makes her scenes arresting and overpowering. The Who appear in the cast as both themselves and as tormenting, lecherous relatives of innocent, young Tommy.

Russell hopes to attract the star-oriented film crowd with Ann-Margaret as Tommy's cold-blooded, shrewish mother; Oliver Reed as his brutal stepfather; and Jack Nicholson in a guest appearance as a curious Specialist, who is but one of many trying to cure Tommy.

The real promo money behind **Tommy** will be primarily aimed at musically-oriented youth. TV and radio will carry the heavy ad action, while DJs, department stores and movie theaters follow-up with appropriate tie-ins utilizing everything from personal appearances to special merchandising. Sales on the record soundtrack alone are expected to exceed the ten-million copy mark set by the original album. Columbia has urged theater managers to promote air-time on AM and FM stations so that **Tommy's** music will hype listeners to the tune of the price of a theatre ticket.

On TV, Ann-Margaret's NBC Special introduced Pinball Wizard to the world, and has been followed by ABC-TV Wide World of Entertainment coverage of the film's March Gala Premiere. Video talk shows are just beginning to experience a wave of guest stars from the new rock-film hit, all of whom will educate TViewers of the show's theatrical presence. As always, 60-second spot commercials will saturate cathode tubes across the country.

From every direction, **Tommy** will probably be the sell-job of the era—and for a change the product fully lives up to its advertising. Ken Russell may not be overstating when he said, "**Tommy** is the greatest work of art the twentieth century has produced."

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FILM PREVIEWS: FIVE FABULOUS FLICKS

FUNNY LADY

Back in 1968, Barbra Streisand made her motion picture debut in the screen version of **Funny Girl**, proving she could act, dance and tell a joke as well as she could sing. Along the way, Barbra became a top box office star and won an Academy Award for her performance in the film.

Her career has come full circle this year as she encores her role as the unflappable Fanny Brice in Columbia's new super-production, **Funny Lady**. The film picks up where **Funny Girl** left off, with Fanny as a Ziegfeld star. Though divorced from Nick Arnstein (cameoed by Omar Sharif), she realizes that even funny ladies need love. Enter Billy Rose, a brash, enthusiastic upstart producer played with verve and style by

James Caan. Exit Arnstein!

The casting is perfect as the pair team up to do a double, both onstage and off, their romance highlighted by a string of Billy Rose standards like "More Than You Know," "It's Only A Paper Moon," "Me And My Shadow," "Am I Blue," and "I Found A Million Dollar Baby In A Five And Ten Cent Store."

Barbra recalls her Harbor tugboat scene in a spectacular high-flying biplane bit, chalks up an aquacade sequence as a clown, shares the camera with a ton and a half buffalo, turns a polo match into a Streisand showcase, and encores Fanny's old Baby Snooks radio role in a vintage broadcast setting.

Few sequels can boast better billing than their originals, but producer Ray Stark and director Herb Ross do exactly that. **Funny Girl** has indeed matured into a funnier girl—or more precisely, a very **Funny Lady.**

MANDINGO

Mandingo, the dictionary tells us, is a term used to describe a particular sect of the Negro population of Western Africa. In this case, it is also the pivotal character in a drama of the pre-Civil War South.

Directed by Richard Fleisher for Paramount, **Mandingo** is based on the best-selling novel by Kyle Onstott. The film transcends the sentimentalized South of **Gone With The Wind** to present a realistic, often brutal, portrayal of the nature of slavery.

James Mason is the ruthless Master of Falconhurst, a slave-breeding plantation in Louisiana. Perry King plays his crippled son, Hammond, who enters a marriage of convenience for the purpose of providing an heir to the family name. On

the honeymoon, he buys a Mandingo named Mede for breeding at the plantation, and soon realizes the slave's worth as a fighter. During training, they develop a friendship thought impossible between blacks and whites.

Sexual complications begin when Hammond falls in love with a slave, and neglects his wife, who turns her passion toward Mede. Hatred, violence and betrayal turn all the protagonists into victims as the film climaxes.

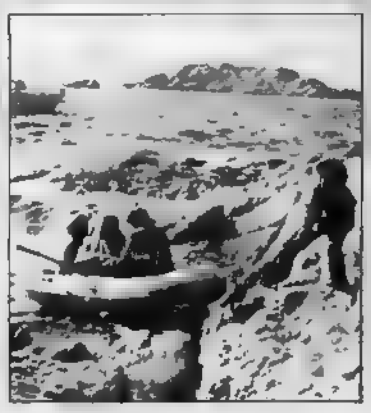
Susan George, Richard Ward and Brenda Sykes are featured in the cast with Ken Norton in the title role (he's the heavyweight fighter who broke Muhammad Ali's jaw in 1973).

Mandingo moves with the raw power of its subject matter, inexorably paving the way for a host of similar films.

ROSEBUD

Five teenage girls from rich families are kidnapped by Palestine Liberation Army terrorists. Three violent men become involved in the brutal manhunt which follows. Peter O'Toole, Richard Attenborough and Cliff Gorman match wits and wills, from the desert wastelands of Africa, to the luxury yacht which lends the movie its cryptic nome, **Rosebud.**

O'Toole plays the cool, imperturbable C.I.A. agent who must pummel his way to the kidnappers. Attenborough is the charming, deadly mastermind of the whole scheme who seems to have learned his trade at the James Mason School of Gentlemanly Villainy. And Gorman is an abrasive, but thorough, Israeli Secret Service agent, as rugged and tough as his land.



Together, they play a game of international intrigue, manipulating the girls like chess pieces. Other pawns trapped in the struggle are Peter Lawford, Raf Vallone and former New York mayor, John Lindsay.

Otto Preminger, a long-standing veteran of such classics as **Man With The Golden Arm, Anatomy of A Murder** and **Laura** produced and directed the film for United Artists.

Shocking and realistic, **Rosebud** unfolds its drama like it was written in linotype across the front page of tomorrow's newspaper.

STEPPENWOLF

"There was once a man, Harry, called the Steppenwolf. He went on two legs, wore clothes and was a human being, but nevertheless he was in reality a wolf of the Steppes."

Underworld cultists of the 60's will instantly recognize the description Herman Hesse used to reveal his most memorable character, Harry Haller. That figure and the mystical drama which surrounds him have been brought successfully to the screen in D/R Films superb treatment of **Steppenwolf.**

Max Von Sydow has been perfectly cast as the haunted Haller, a man tormented to the point of suicide by humanity's self-destructiveness. His search for inner peace is riddled with visions that edge

him to the brink of madness. Then, he submits to a mysterious young woman who initiates him into an evening of carnal, sensous delights. Drugs, sex and the pleasures of the nightworld awaken the Steppenwolf to the reality that all life is not intellectual or spiritual. Finally, they enter the "Magic Theatre," a kind of psychedelic hall of mirrors which reflects the possibilities of Haller's own mind and leads to a spiritual rebirth.

Producer Peter Sprague and director Fred Haines spent eight years bringing **Steppenwolf** to the screen, augmenting their remarkable achievement with the use of technical devices such as color synthesizers employed during the fantasy sequences. A rare film in a class by itself.

PRISONER OF SECOND AVENUE

Jack Lemmon.

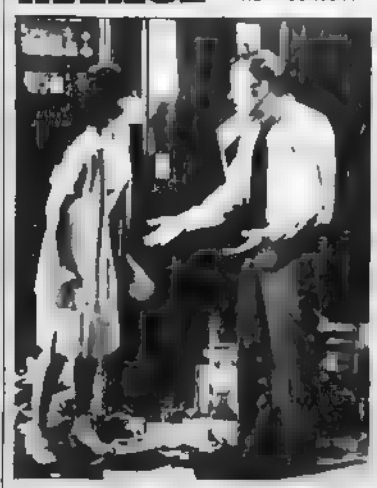
Neil Simon.

New York City.

Three elements that seem to unite year after year to make a captive audience out of the movie-going public, have done it again with **The Prisoner of Second Avenue.**

Simon, of course, is the warden of the piece, a successful playwright who specializes in showing the world the funny side of garden-variety tragedy. Remember **The Odd Couple, Plaza Suite** and **The Out-of-Towners?**

Lemmon is the prisoner of the title, a role in which he's done time previously—the harassed citizen, the harried executive, the shaky lover, the confused



husband. Remember **The Apartment, Fortune Cookie,** etc?

This time around he's going stir crazy as a city dweller waiting for the inevitable loss of employment, while his noisy, nerve-wracking neighbors make him wish for solitary confinement. In an effort to liberate himself from the city's bondage, Lemmon packs up the family to visit his brother in the country. The everything-happens-to-me jinx follows, and he soon finds himself ankle-deep in fertilizer, fending off gnats, sheepdogs and poison ivy. Back in the city, he finds burglars have ripped-off his tv, clothes and a supply of booze—and the fact that man cannot commute his own sentence. Solution: if you can't beat 'em, join 'em!

Perhaps not quite as fresh as it was in the 60's **Prisoner** is nonetheless high on entertainment's most wanted list—a flick to see if you've got any time off for good behavior!

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Relive those thrilling days of yesteryear with these exciting nostalgic filmbooks that recapture the flavor and frenzy of the **super serials** and the "B" action movies. Compiled by Alan Barbour, these books feature the original ads, plots, casts and credits on everything from western programmers to the serials. You'll find revealing profiles of the stars, directors and character actors along with **hundreds of portraits and action pictures.** Whether you remember these great films of yesteryear or are just discovering them, these books are an excellent guide to the days of thrills and adventure.

COMING ATTRACTIONS

Moviegoers are in for an especially entertaining season with over 60 films being prepared for release.

Columbia Pictures will be leading the movie parade with Barbra Streisand again hoofing it through her Fanny Brice characterization in **Funny Lady**. James Caan, Omar Sharif and Raddy McDowell co-star, under the direction of Herbert (**Play It Again, Sam**) Ross.

Also from Columbia will be the psychedelic rock-opera **Tommy**, starring The Who, Ann-Margaret and Oliver Reed. Directed by Ken Russell, **Tommy** features guest appearances by several rock stars, and is stylistically constructed without spoken dialogue. Everybody sings their parts.

Another rock-opera, **Stardust**, is due, starring Britain's top recording artist, David Essex. The story of a rock group's struggle to the top, **Stardust** is a perceptive, cynical look at the world from onstage, splashed with liberal doses of Essex songs.

Planned for release on Columbia's summer schedule are two Charles Bronson actioners, calculated to cash in on the star's highly profitable **Death Wish**. First, in late May, will come the factually-based prison tale, **Breakout**, featuring a spectacular helicopter escape of a jailed millionaire. Following in August will be the 30's period flick about a tough New Orleans cop titled **Hard Times**.

Columbia has a number of interesting projects planned, including a new **Robin Hood** film starring Sean Connery and Audrey Hepburn, directed by Richard (**4 Musketeers**) Lester. The film will shine the spotlight on Robin's twilight years, climaxing with his decisive battle with the Sheriff of Nottingham.

Also upcoming from Columbia will be Raquel Welch as a lady of questionable virtue in **Chu Chu and the Philly Flash**, followed by a film that pits Jan-Michael Vincent against the nasty old trucking combine titled **White Line Fever**.

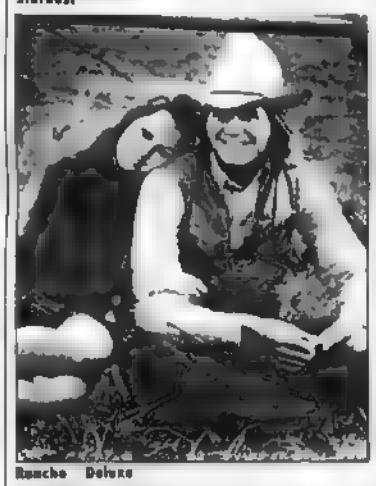
John Wayne heads up United Artists spring schedule, as a tough cop with a London beat in **Brannigan**, co-starring Judy Geeson as his police guide to the English underworld. Otto Preminger's extravagant kidnapping caper **Rosebud** comes next, with Peter O'Toole in the lead, and five abducted girls and the Symbionese Liberation Army providing the plot.

A situation-comedy set on a Montana Ranch also appears from United in **Rancho Deluxe**. Jeff Bridges, Sam Waterston, Elizabeth Ashley and Slim Pickins star, directed by Frank (**Diary of a Mad Housewife**) Perry. And finally, Cornell Wilde stars and directs **Sharks Treasure**, the story of adventuresome treasure hunters in the Caribbean, co-starring Yaphet Kotto and David Canary.

Michaelangelo (**Blow-Up**) Antonioni directs Jack Nicholson and Maria Schneider in a colorful odyssey across Spain in MGM's **The Passenger** in which action, murder, suspense and intrigue are skillfully

Funny Lady

Stardust


Rancho Deluxe

Rancho Deluxe

Sharks Treasure

intertwined with impressive photography.

The Wind and the Lion is slated for June release from U A, and is an early 20th Century period piece directed by John (**Dillinger**) Milius. Sean Connery stars as the last of the Barbary Pirates, who kidnaps Candice Bergen and holds her for ransom until Teddy Roosevelt comes to the rescue with the U.S. Marines.

Perhaps the biggest UA feature lined-up for the summer will be Norman Jewison's violent look at professional sports in the next century, **Rollerball**. James Caan stars as a super athlete who refuses to be the pawn of a syndicate obsessed with a deadly bloodsport. A full-foto feature on **Rollerball** will headline the next issue of **MEDIASCENE**.

Michael (**Death Wish**) Winner has been lined up to direct and coproduce Warner Brothers film of Harold Robbins' **The Pirate**. The story of oil barons in the Middle East, **The Pirate** is already on top of the bestseller lists, and will probably be one of 76's top movie moneymakers. Robbins apparently hand-picked Winner before turning over **The Pirate's** screenwriting chores to Wendell (**Van Ryan's Express**) Mayes. It seems Robbins is going to devote his available time to producing another bestselling opus, along with its attendent paperback and film rights' dollars.

pirate becomes next winner

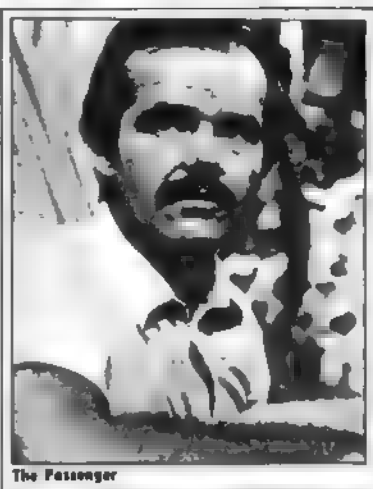
Current Warner releases include Robert Mitchum, Brian Keith and Ken Takakura in the Japanese gangster flick, **The Yakuza**. Then, Tamara Dobson and Stella Stevens star in the blaxploitation/action filled sequel, **Cleopatra Jones verses the Dragon Lady**. Finally, Alan Arkin and Sally Kellerman star in **Rafferty and the Gold Dust Twins**, an entertaining comedy-drama about an itinerant veteran kidnapped by two girls, and forced to join them in a crime-filled trek across the Southwest.

In May, Ron Ely makes his nationwide tour as **Doc Savage . . . The Man of Bronze**, with the next film of the pulp-plotted series already in production.

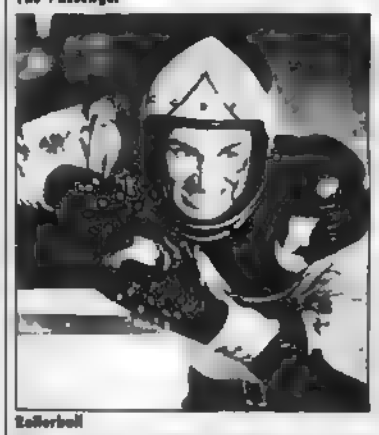
Paramount Pictures will be unveiling a blockbuster based on a bestselling novel this May, featuring Perry King, James Mason and Susan George. Dino DeLaurentiis' production of **Mandingo** will present a lusty portrait of the old South, taken from the pages of the popular Kyle Onstott epic, directed by Richard (**The Vikings**) Fleisher.

A hard-edged look behind the tinsel facade of Hollywood comes next from Paramount in **The Day of the Locust**. Donald Sutherland and Karen Black star, directed by John (**Midnight Cowboy**) Schlesinger.

Then, the **Walking Tall** team of producer Mort Briskin, director Phil


The Passenger

The Passenger


Rollerball

Rollerball

The Yakuza

Karlson and actor Joe Don Baker reunite to present **Framed**, the story of an innocent man caught by fate and imprisoned for four years for a crime he didn't commit. Ex-Bowery Boy Gabe Dell, and character actor John Marley co-star, along with former Miss Teen U.S.A., Connie Van Dyke.

Kirk Douglas will be returning to movie screens this May, cleft chin and all, galloping through an action-filled shoot 'em up western. The title, and the plot center around the **Posse**, and feature Douglas as a power-crazed Marshal with political aspirations.

Later in the summer another disaster epic is on tap, **The Hephaestus Plague**, starring Bradford Dillman and an army of incendiary cockroaches, directed by Jeannot Szwarc. Finally, Robert Redford and Faye Dunaway star in **Three Days of the Condor**, a spy thriller with the blond superstar portraying an unsuspecting government employee on the run from the FBI, the CIA and the forces of Law and Order.

Universal's warm-weather line-up will be led by Clint Eastwood, directing and starring in a mountain-bound spy story, **The Eiger Sanction**. The tale of assassination and intrigue during a climb up one of the world's most dangerous peaks, **The Eiger Sanction** is torn from the pages of Trevanian's bestseller, adapted for the screen by Destroyer paperback author Warren B. Murphy.

In June, another descendant from the book racks comes to the screen, this time bringing shark-inspired terror from Peter Benchley's **Jaws**. **MEDIASCENE** will feature a special, in-depth view of the making of **Jaws** next issue

jaws open in june

Later in June, Oscar winners Katherine Hepburn and John Wayne will team-up for the first time to present **Rooster Cogburn**, continuing the saga of the "one-eyed old fat man" first introduced in **True Grit**.

Determined to continue the team-up of actor and director that made **The Longest Yard** so successful, Burt Reynolds and Robert Aldrich have formed RoBurt Productions, and are hard at work on a new film to be released next year. **Hustle** is the working title of the production, and Catherine Deneuve, Ben Johnson and Ernest Borgnine are slated to join the cast.

20th Century will be shotgunning theaters with explosive new titles, while their current hit **Young Frankenstein** keeps the houses packed with monstrous laughs.

The Four Musketeers lead the cinematic attack, as Michael York, Richard Chamberlain, Raquel Welch and Faye Dunaway repeat their derring-do roles in this sequel to last year's **Three Musketeers**.

Next, **The House on Skull Moun-**

AN ADVANCE LOOK AT FILM ENTERTAINMENT

The Yakuza

Rafferty and the Gold Dust Twins

Mandingo

Framed

Framed

tain details the systematic voodoo murders of a disbelieving, innocent family, played by Ella Woods, Mike Evans and Victor French. In May, Ben Gazzara, John Cassavettes and Susan Blakely star in the biopic of the great Chicago ganster, Al "Scarface" **Capone.** It's a film offer ya' can't refuse.

In an effort to cash in on popular tastes, 20th has a project in the works that features the film industry's biggest names in westerns, kung-fu and black superstuds. Lee Van Cleef, Jim Brown, Fred Williamson, Jim Kelly, Dana Andrews and Catherine Spaak combine their collective talents in **Take A Hard Ride** to make what appears to be the movies' first blaxploitation/chop socky/oater.

This summer, Gene Hackman returns in his Oscar-winning role as

popeye makes 2nd connection

New York cop "Popeye" Doyle, in **French Connection II**, directed by John Frankenheimer. Much of the action in the second film takes place in France as the heroin pipeline is traced to the top man.

American International's movie library this spring will be led-off with the Raquel Welch-James Coco film, **The Wild Party**, a semi-factual recounting of the famous Fatty Arbuckle murder-case of the 20's. **The Return to Macon County** visits the domain of the deep South for some well-aimed jabs at intolerance and bigotry from both sides of the Mason-Dixon Line.

And the continuing ballad of Buford Pusser is not being forgotten by AIP either, even though the tough, crusading namesake of the film was killed in a car crash last year. Pusser was to portray himself for the upcoming **Walking Tall II**, but Bo Swenson has been named as the replacement for the almost legendary lawman.

And finally, the story of Miami Beach's most colorful criminal, Murph the Surf, will be told in AIP's **Live a Little, Steal A Lot.** Don Stroud and Robert Conrad live the legend of incredible Murph and his partner, a two-man crime wave that made national headlines for months with their fantastic, but true, exploits as jewel thieves, cat-burglars, and celebrities.

Walt Disney Productions will carry a light but powerful summer load of films, with their primary thrust coming from a reissue of 1942's **Bambi**, followed by **The Apple Dumpling Gang**, starring Don Knotts and Bill Bixby. **One of Our Dinosaurs is Missing** will appear in late July with Helen Hayes and Peter Ustinov featured. No other new projects have been firmly settled however, except for the Christmas reappearance of **Snow White and the Seven Dwarfs**, returning to their animated work after an eight year lay-off in the cartoon goldmines.

Posse

Posse

Posse

Young Frankenstein

Young Frankenstein

Gene Wilder has closed a three picture deal with 20th Century films, based primarily on the success of his many collaborations with Mel (**Young Frankenstein**) Brooks. The first project in the package will be **The Adventures of Sherlock Holmes Smarter Brother,** revealing how the younger sleuth was really the brains of the family, and Watson as a good publicity man.

Universal Pictures has announced plans to go ahead on a biographical film based on the lives of superstars Clark Gable and Carol Lombard. James Brolin and James Westmorland have already tested for the lead in **Gable and Lombard**, both in moustaches, trimmed hair and prominent ears. Extensive film-showings of **San Francisco** and **Gone With The Wind** are being used as characterization training films, with everyone on the lot growling (for various reasons) "Frankly, Scarlett, I don't give a damn."

Telly Savalas will play the title role in Universal's film bio of pro gambler Nicholas Andrea Dandolos,

telly gambles new film role

alias **Nick The Greek.** Primary concentration will be on Nick's expertise at dice rolling, faro and poker during the crimeridden 30's and 40's in Chicago, New York, Las Vegas and Monte Carlo.

Donald Sutherland and Elliott Gould are being considered to topline the newest film from Sergio Leone, **Eagles of Rome.** Being sidetracked temporarily is the 30's crime flick, **Once Upon A Time in America,** primarily so that producer/director Leone can stockpile a fistful of dollars.

It appears as though Robert Redford may yet don the blue and red outfit of the comic book character **Superman** sometime next year, as the paperwork continues to be negotiated for the film rights to the National Periodicals' superfolk hero. Plans call for six "straight" adaptations that capture the essence of the Man of Steel's adventures, but the sight of a grown man prancing about New York in colored underwear (little Bobby Redford?) will probably resolve all such intentions.

Godfather author Mario Puzo has been contracted to do the screenplay for at least one of the **Superman** films, which only serves to reinforce the "straight" character concept. The choice of Puzo is in some ways quite appropriate, since he has proven to be a masterful manipulator of power, whether man-made (Don Corleone) or natural (**Earthquake**). Puzo is again working on a larger than life character who, despite his cape and long underwear, can "make you an offer you can't refuse." ●

Young Frankenstein

The House on Skull Mountain

Live a Little, Steal A Lot

Live a Little, Steal A Lot

Live a Little, Steal A Lot

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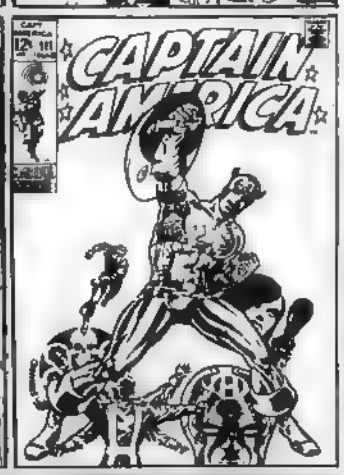

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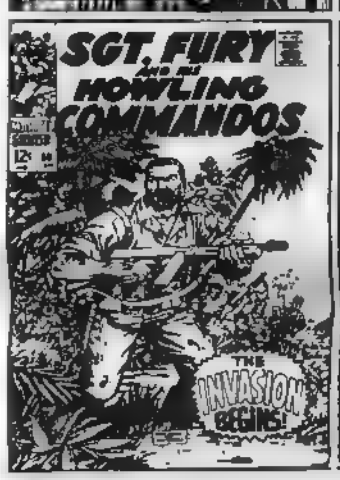

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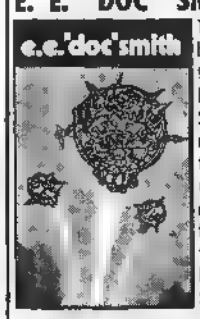

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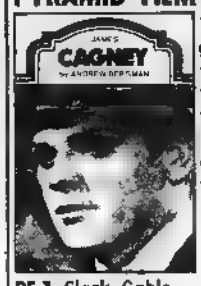

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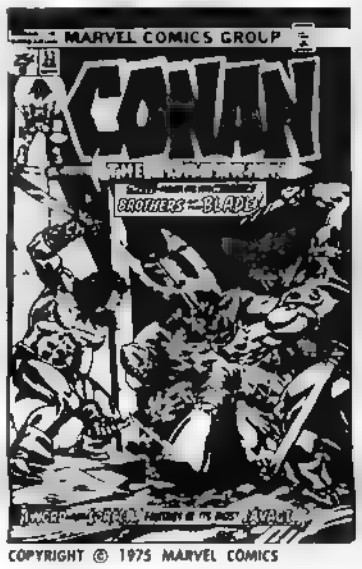
COMIXSCENE

As predicted last issue of **MEDIASCENE**, another page was written into comics' history on March 24 as Jack Kirby appeared at the Marvel Comics Convention, and dropped a bombshell by signing an exclusive contract with Marvel, effective the first of May.

Kirby's switch from National stunned the gathering who cheered the return of the "King" to the Marvel staff.

National's Carmine Infantino had been pressuring Kirby to the point of traveling to California personally in a futile effort to get the contract renewed. That, plus the fact that the closing date of Kirby's contract was being kept secret, combined to make the switch a totally unsuspected event. Even Infantino was



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unaware of the move it was said.

Kirby will be leaving a large gap behind him at National as a result of the change, but the effects won't be noticed for some months yet due to a backlog of three Kirby and four Conway/ Kirby **Kamandis**. He is also leaving behind new projects, including **Manhunter** (in a new incarnation), **The Dingbats, King Cobra** and others. Jack was also slated for revivals of **The Challengers of the Unknown**, and the return of **All-Star Comics**. Murray Boltinoff will take over **The Losers**, and **OMAC** will be dropped.

Kirby's **King Cobra** incidentally details the story of Siamese twins who are separated at birth. One is kidnapped by an insidious Cobra

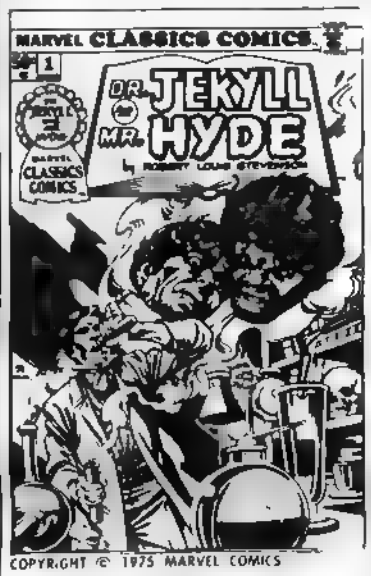
king kirby begins new marvel reign

Cult, and grows up to become their ruthless leader, while the other twin becomes an agent for Interpol. Like **The Corsican Brothers**, they battle on opposite sides, each unable to administer a final, fatal victory.

When questioned concerning the disposition of the Fourth World creations, Kirby and Stan Lee revealed that Jack may own the material outright, and is able to reprint or continue it; that Marvel may have to buy the rights from DC; or that Jack may recreate the series and characters at Marvel under different names.

Kirby did express the hope that he would be allowed to do one last book, gathering all his Apokolips and New Genesis characters for a **battle royale**. Infantino's opinion on this, and the entire contract matter, is unknown at this time however.

Though denials will inevitably be issued from National citing no concern over Kirby's move, it will clearly have a devastating effect on the company's position. First, as their loss of a producer of a considerable amount of National comics. Second and most importantly, as a vital force working for the competition and providing a new focus



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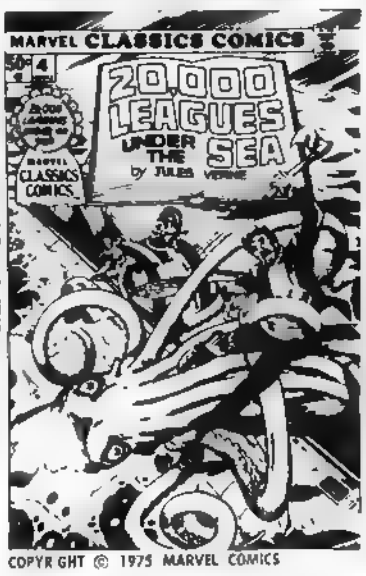

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and a new wave of top sellers. Third, as a psychological coup, underlining National's recent loss of artists and writers.

Kirby's new comics will begin to appear this Fall. "Even if Jack never did a single comic for us right now, he will still have escalated the level of Marvel's books," explained Marv Wolfman, minutes after the announcement. "By just getting Jack away from National, the moral at Marvel is rising visibly."

The exact terms set forth in the Marvel contract have not been revealed, and indeed may not even be written in yet. "I think Jack is going to write a few books of his own," said Roy Thomas, "and I hope I'll write the **Fantastic Four** with him. There will be new books and projects of course. Jack is too

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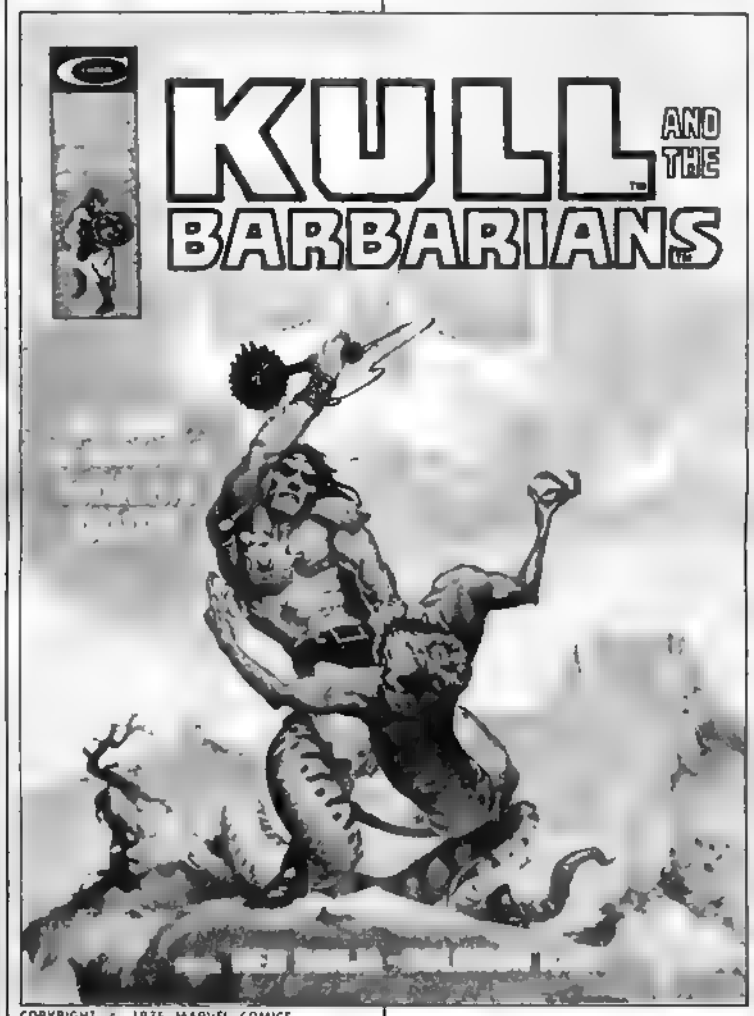

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creative a guy not to have brand new material to work with. I'm glad he's back, cause I've always thought he was the greatest superhero artist in the business, but hell, I'd even like to work with him on a **Conan** or two."

Inside sources reveal that Jack's first project will revive the Silver Surfer with Stan writing the script. Then, look for a tidal wave of Kirby covers that will probably run the gamut of the Marvel line-up. Though the possibility still exists, Kirby will likely leave the FF and Thor to their current artists and begin developing new characters and titles. Full details next issue.

Concerning the Marvel contract, Wolfman added, "We have a clause written in so that, in addition to comic books, Jack can develop non-comic and comic-related projects." This means that the way is open for Kirby to work on everything from new magazines to paperback books to record jackets to storyboards for the upcoming Spider-Man movie. (All of which are high priorities on Stan's schedule.)

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Exactly what will happen to Kirby's two California-based inkers is a question as yet unanswered. Both Mike Royer and Bruce Berry may continue to work on some of Jack's books, but Joe Sinnott and Frank Giacoia are first in line for proposed **F.F.** and **Silver Surfer** projects.

Although the news of Kirby's new Marvel contract was by far the most exciting revealed at the convention, there were also other events announced by Stan which should prove almost as interesting in the months ahead.

First, Lee declared that a live action **Spider-Man** movie was in the works, being written by Brian Clemens, who created and wrote many of the adventures for the popular English TV series, **The**

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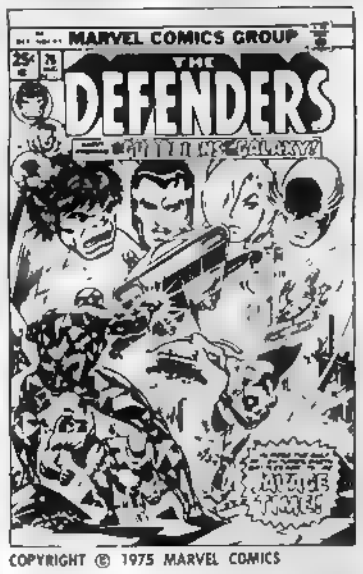

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Avengers. Stan told the crowd the following story:

"My agent, who was also the agent for the hardcover **Superman** and **Batman** books, asked me why the **Spider-Man** movie couldn't feature a big battle with Superman.

"I didn't know, so I told him to look into it. Well, because DC is doing their own **Superman** movies through Warner Bros., we couldn't have him meeting Spider-Man. But, we did find that there was nothing to keep us from doing a comic using the two of them together.

"So, just a few days ago, we signed a contract with Warner to do **Spider-Man vs. Superman**."

The result is that Superman and Spider-Man will be appearing in a comic to be published by **both** Marvel and National, as soon as the

NEWS/VIEWS/REVIEWS FROM THE WORLD OF COMICS

artists and writers are decided upon.

Ross Andru looks like the best bet as penciller on the Spider-Man-Superman team-up with Gerry Conway as writer. Lee and Infantino will probably share editing credits.

Lee was obviously pleased with Marvel's devastating one-two punch of the Kirby and Superman coups. "We may just buy out National and do them as Marvel books," he joked as the audience applauded their approval. In fact, when one fan questioned Marvel's stature in the industry, Lee became suddenly serious, "Make no mistake, Marvel is **the** bestselling, number one comics company in the world: Nobody else even comes **close!**"

Stan also revealed that a new

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series of Hannah/Barbera cartoons is in the works. He promised that this time, the shows will be personally supervised by Marvel, and that high levels of quality would be maintained.

While he was at the Marvel Con, Stan rambled on about the power and the glory of Marvel, but his speeches were frequently punctuated with bits of news and facts. The complete line-up for the sequel to the **Origins of Marvel Comics** was revealed, including Nick Fury, Sgt. Fury and the Surfer. **The 1976 Marvel Calendar** was also discussed as having a bi-centennial theme, such as Captain America fighting at Lexington and Concord, and Spidey at the signing of the Declaration of Independence. Stan was more than happy with the 5,000 attendance at the affair, and promised that Marvel "will do a bigger, better convention next time."

Meanwhile, back in the comics line-up at Marvel, cancellations and replacements are occuring every day, with the 50-cent, 64-page titles being phased out completely.

Citing unfair competition with their own 25-cent line, Marvel has discontinued the larger magazines, and is adapting all existing 34-page stories for the regular books.

On the whole, the superheroes and **Conan** were in fair to good sales positions, but the preponderance of monster books were beginning to show signs of trouble. The very sameness of their subject matter combined with their limited plotting possibilities to show sub-

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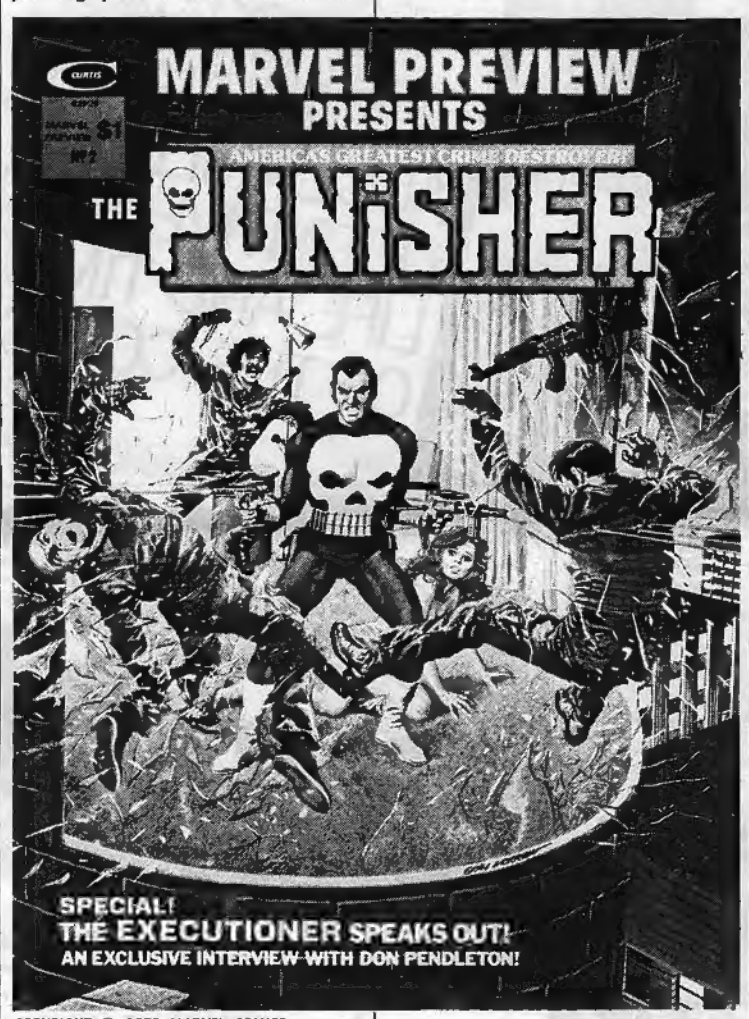

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stantial weaknesses on the stands.

This does not mean that Marvel is abandoning the higher-priced comics with more pages, only that competitive 50-cent titles are out for the time being. According to Marv Wolfman, "We're just playing it safe because the recession is temporarily creating a slump in sales. We are putting out four new 50-cent books without ads in October, with 100-page, 75-cent comics being considered."

The no-ad books referred to are a series of Classic Comics, reprinted from a collection of educational books published by Vincent Fago several years old. These books feature artwork by the most popular Philippino artists, including Alex Nino, Alfredo Alcala, Nestor Redondo and Tony DeZuniga. The first four books, **Dr. Jekyll and Mr. Hyde, 20,000 Leagues Under the Sea, The Time Machine** and **The Hunchback of Notre Dame**, are straight reprints in a larger reorganized format. Future titles will be rewritten in the inimitable Marvel manner.

Then, for various distribution/economic/political reasons, many of

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Marvel's black and white magazines are being cancelled, including **Dracula Lives, Vampire Tales, Tales of the Zombie, Monsters Unleashed, Savage Tales** and **Haunt of Horror.** The underground **Comix Book** has bitten the dust as well. All 75-cent titles are being replaced by the following dollar-sized B&W books. (Titles subject to change.)

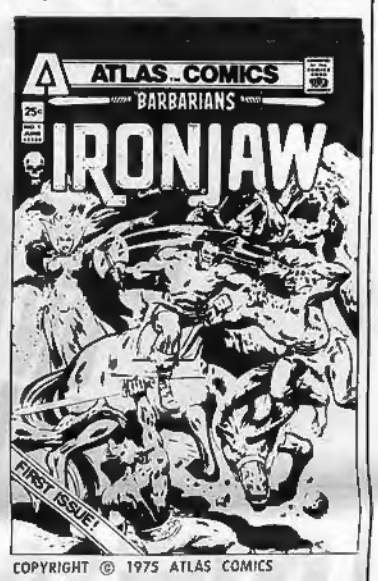
—**The Monsters,** starring the Thomas/Giordano adaptation of Dracula, and miscellaneous Zombie, Man-Thing and monster stories.

—**Doc Savage,** written by Doug Moench, and drawn by John Buscema, Tony DeZuniga and Marie Severin, all inked by DeZuniga. This is not to be confused with the color comic/movie tie-in, which will reprint the first two comics by Ross Andru.

—**Thor,** promoted from his proposed one-shot showcase book, now has his own second series. Hercules is the back-up feature in this book, with both series taking place over 2,000 years in the past, stimulating the bullpen to nickname the title **Thor the Barbarian.**

—**Sherlock Holmes,** written by Moench and illustrated by Val Mayerik. The first issue or two concentrates on adapting the classic **Hound of the Baskervilles** for a spectacular debut. DC is also reported to be working up a Holmes title in a burst of original creativity.

—**OZ,** written by Roy Thomas, and drawn by John Buscema. The first book will be a more or less literal adaptation of the 1939 MGM film



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featuring Dorothy, the Cowardly Lion, The Scarecrow and the Tin Woodsman. Subsequent issues will draw on the L. Frank Baum sequels. Surprise! DC is reportedly working on one of these too.

—**Marvel Movie Premiere,** adapting top films into mini-Marvel masterpieces. Edgar Rice Burroughs' **Land That Time Forgot** is in the first issue, written by Marv Wolfman and drawn by Sonny Trinidad, and adapted from the American International film. Contracts have also been negotiated for comic appearances of **The Phantom of the Paradise** and **2001: A Space Odyssey,** with **The French Connection II** a probable summer candidate written by Don McGregor and drawn by

marvel mines movie money

Gene Colan.

Marv Wolfman is personally guiding the development of the movie projects, and has said that negotiations for further film rights are proceeding smoothly. MGM, Columbia and 20th-Century Fox are cooperating fully, and only Warner, a distant relative of National Periodicals, is in any way reticent. Considering DC's recent Marvel mimicing manner, a carbon-copy film project is expected shortly.

—**Burroughs,** adapting all of the

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Carson, John Carter and Pellucidar series that National failed with.

—Starlords, sci-fi in the Trekkie tradition.

One of the few setbacks Marvel has experienced in recent months took place when Gerry Conway and the "powers that be" became embroiled in an editorial and wage dispute. As a result, Gerry has taken up an editorial position at DC, with five new books at his command. In the meantime, replacements have to be found to absorb the Marvel load. Len Wein will be writing **Spider-Man** and **Team-Up**, Roy will take over **Thor**, Doug Moench takes **Ka-Zar**, and Archie Goodwin will do **The Punisher.**

Life and death goes on in the

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bullpen however, with **The Mummy, War is Hell, Arghh!** and **Morbius** passing into comics oblivion. They are being replaced by **Warlock, Dr. Strange** and **Iron Fist,** and new series like **Supernatural Chillers starring Tigra,** and **The Champions,** a sort of leftover superheroes squad starring The Angel (as leader), Iceman, Hercules, Ghost Rider, Black Widow and the latest Goliath. There is also an Inhumans book coming up, drawn by George Perez and written by Doug Maench, as well as new presentations of **The Guardians of the Galaxy, Red Sonja, The Impossible Man, Scarecrow** and the **Black Goliath.**

Because of the cancellation of the 50-cent **Conan** title, Roy Thomas has decided to finish the rest of the **Conan the Conqueror** adaptation in four installments of fifteen pages each in the black and white book.

Conan's regular adventures will soon involve him in mercenery warfare in a land much like Renaissance Italy. All of this only serves as lead-in to a single Mike Ploog drawn tale, which is itself a lead-in to the self-contained epic "Queen of the Black Coast." Then, Thomas, Buscema and Palmer cut loose with lady pirates and sea-going battles.

In the black and white **Kull** book, original stories begin in issue 2, with a Red Sonja story drawn by Howie Chaykin. Then, Al Weiss and Neal Adams team to present the first installment of a two-part Solomon Kane tale, followed by a Gerry Conway/Jess Jodloman Kull story. And finally, the never-before-published second Blackmark tale begins with a fifteen page chapter called "Blackmark and the Mind Demons."

Captain America will be thrown back in time to the Revolutionary War soon, in a series of tales by Tony Isabella and Frank Robbins. In the meantime, the Falcon will don the red, white and blue Avenger's outfit, and in a surprise return engagement, the question is, Who is Nomad?

Dracula is booking a tour of Boston this year in an effort to bring his nocturnal adventures into more familiar surroundings. New supporting characters will be introduced in the form of Aurora Rabinowitz, a girl who is infatuated with the stories in "True Vampire Tales Magazine." Her boyfriend writes

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the stories, but soon gets in trouble when it is discovered someone else is "ghosting" them. As you might guess, Marv Wolfman is trying to inject a little humor into a series which has been on a very grim trip lately.

At Atlas Comics, the major effort is one of consolidation and retrenchment, as Larry Leiber continues to reassign artist and writer teams, and get the whole line back on schedule.

Gary Friedrich and Dave Kraft are absorbing much of the writing workload, and plans are proceeding to boost some of the titles to a monthly schedule during the summer sales period. Even such black and white magazines as **Thrilling Adventures 2** and **Movie Monsters 4** are being held up for release during this profitable sales season.

Unfortunately, **The Grim Ghost, The Scorpion, Savage Combat Tales, Blazing Battle Stories, Kid Cody** and **Police Action** have been cancelled,

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and the entire B&W field is being shelved until economic and distribution circumstances are more favorable. New color books are being worked on to take up the slack.

The Barbarians has changed from a B&W to a color title, with Iron Jaw, Wulf and a new S&S character rotating in the spotlight. **Hands of the Dragon** will be the resident Kung Fu actioner, and the Scorpion will make his new home in short **Tales of Evil,** beginning with issue 5. **The Demon Hunter** and **Son of Dracula** by Frank Thorne, are two new Atlas series, and **Morlock** will be inhabited by **The Midnight Men** with issue 3, illustrated by Steve Ditko and Berni Wrightson.

Meanwhile, at National, a number of top secret projects are underway. **MEDIASCENE** will report them as they develop. The big news is Gerry Conway's editorial position and the new titles he'll be doing. First will

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come the **Man-Bat,** written by Gerry and drawn by Steve Ditko.

Next is the Justice Society in **All-Star,** picking up where the title left off years ago. Then, **Sturman** will appear as a new character using the same old name. Other Conway books will include **Dr. Fate, The Metal Men** and **Plasticman,** capped off with the wartime adventures of **The Blackhawks.**

WW II has long been one of National's most lucrative fields, and a new combat book is on the schedule titled **Blitzkrieg!,** written by Bob Kanigher and illustrated by Joe Kubert. Told from the point of view of three Nazi soldiers with violent, pacifist and middle of the road backgrounds, much like the Marlon Brando film **The Young Lions.**

Batman Family, Super Team—Up, and the Quality **Freedom Fighters** are also scheduled, as well as an **Uncle Sam** bicentennial one-shot.

Joe Orlando is supervising the development of three new titles, all planned for books of their own after **DC First Issue Special** starts. First will be another stab at Steve Ditko's **Creeper,** then the sword and sorcery exploits of **The Warlord** will appear, created by Mike Grell. And finally, **The Challengers of the Unknown** is planned but Kirby's recent move will probably affect it.

On the cancellation side, the Master of Darkness, **The Shadow,** will finally fold his cloak after issue 12 because of poor sales due to the fact that nobody ever knew what to do with the character. Bets are

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already being taken on **The Avenger's** imminent demise, with very few takers at National.

Tales of Ghost Castle is also closing its pages after issue 3, and the entire 50-cent plan is being cancelled presumably because Marvel cancelled theirs. Apparently, DC has finally discovered that Marvel is calling the tune in the comic world, after having been caught out of step with their 20, 25, 50 and 60 cent attempts. The existing giant-sized books are being abridged to the 25-cent size apparently to lose as little money as possible.

In the past, there was always the National way, and the Marvel way of doing comics, both with their own faults and virtues. In recent years however, DC has been increasingly "Marvelizing" without understanding the why or how involved. Instead of concentrating on retaining a DC identity in the books, they have chosen to wage economic war with inferior weapons against the most successful company in the world. After dozens of aborted books and projects, DC has now embarked on a program of "safe" mimicry of Marvel's superhero approach, barbarians, kung-fu, Sherlock Holmes, OZ and the abandonment of the 50-cent books.

Despite the brilliant work being done by Joe Kubert, Julie Schwartz, Joe Orlando and Murray Boltinoff, Stan may not have to buy National after all.

Next issue, **MEDIASCENE** will reveal Kirby's new Marvel plans and projects, as well as DC's efforts to fill the gaps. Stay with us! ●

DOC SAVAGE WANTS YOU

to be part of his world of action and adventure by becoming a member of the **DOC SAVAGE BROTHERHOOD OF BRONZE**. Now, commemorating over 40 years as a relentless champion of justice, the dynamic Man of Bronze is organizing all his readers, fans and collectors around the globe. His purpose is simple—he wants YOU to become a member of his elite team of adventurers, to be part of the fun and the future of this exciting, new movement. ● **The BROTHERHOOD OF BRONZE is the only authorized organization dedicated to Doc Savage—and as such comes with an OFFICIAL MEMBERSHIP PORTFOLIO created exclusively for this purpose.** ● As a member of the alliance, you'll receive a beautiful, bronze-finished **IDENTIFICATION CARD** inscribed with the original Doc Savage Pledge and the Man of Bronze symbol. The card will also carry **YOUR OWN INDIVIDUAL CODE NUMBER**, assigned by Doc and recorded in his secret files for future reference. EARLIEST ENTRIES WILL GET THE LOWEST NUMBERS! ● A special **BROTHERHOOD OF BRONZE BADGE** featuring a portrait of Doc Savage is also included (and guaranteed to become a rare, sought-after collector's item in the years ahead). ● Members will be kept up-to-date on Doc's latest happenings in fiction and on film, and find a wealth of vintage data from the 30's in a **SPECIAL BULLETIN** which accompanies the portfolio. ● LIMITED OFFER: a **COMPREHENSIVE INDEX** will chronologically list the pulp exploits of Doc Savage including the title and date of their original appearance—WHILE THEY LAST! ! ● The entire package comes in a specially illustrated envelope you'll want to save. None of these items will be available in stores or from other sources. REMEMBER: all members are entitled to attend exclusive club activities such as exhibits, lectures, displays and meetings simply by showing their ID cards. ● Don't miss out—join the **BROTHERHOOD OF BRONZE** today! Send $2.00 plus .50 postage and handling—you'll never be SUPERAMALGAMATED again!

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I want to know what evil lurks in the hearts of men! Here's my application for admittance into THE SHADOW SECRET SOCIETY. Enclosed find $2.00 plus .50 postage and handling. Send my MEMBERSHIP KIT immediately! !

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